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The American Home

June 1933

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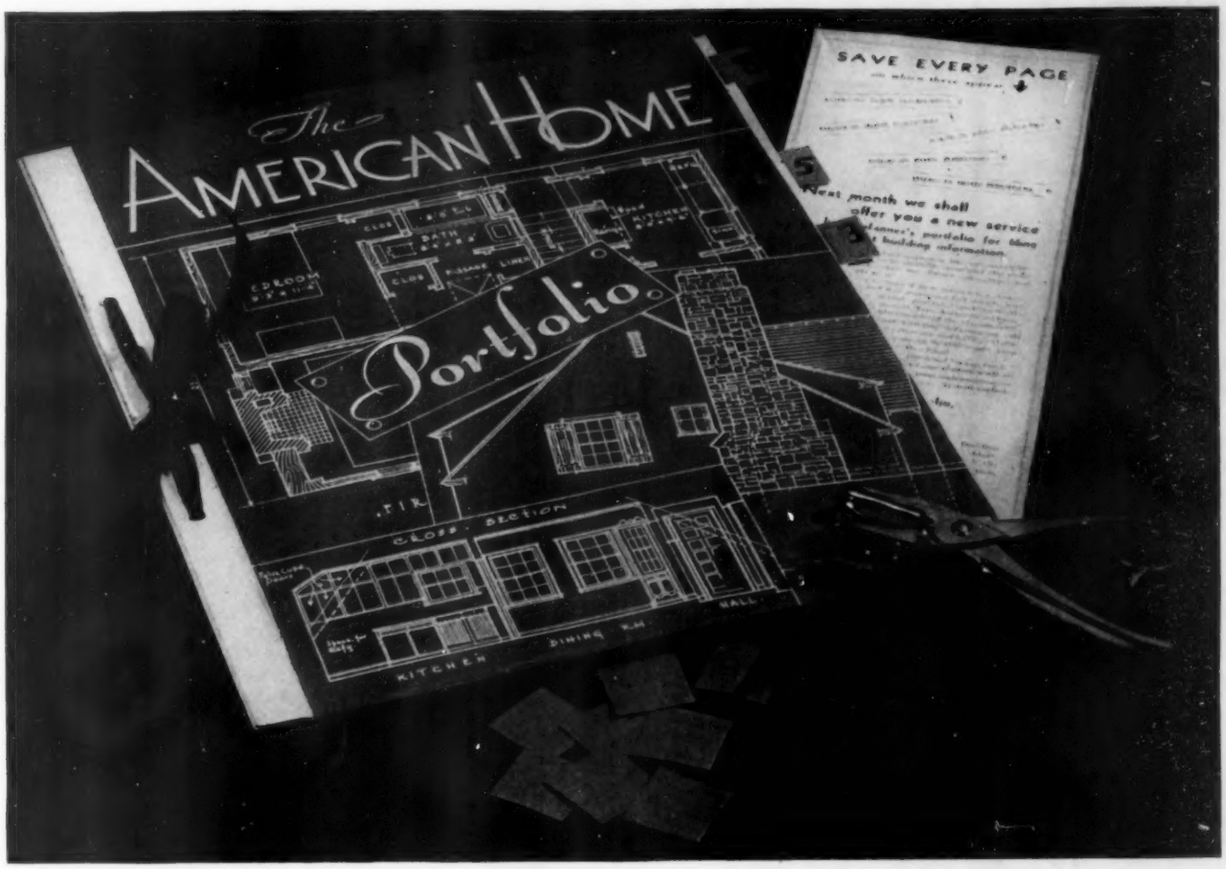

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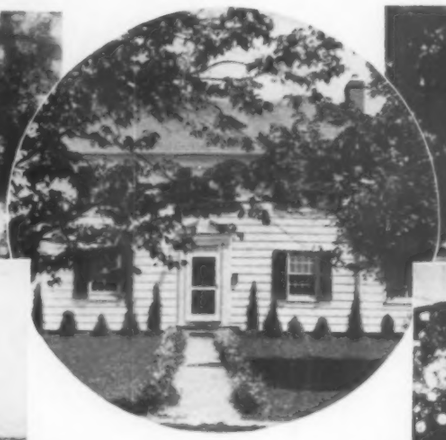
ON THE HEARTH OF THE AMERICAN HOME

Above: Home of Ella and Erma Donaldson, Columbus, Ohio

Home of Mr. Michael V. Simko, Bridgeport, Conn.



Home of Mr. and Mrs. John R. Sutton, Jr., Baltimore, Md.

Home of Mr. & Mrs. Frederick B. Mathis, Crystal Lake, Ill.

Rose arbor of Mr. Edward Leech, Rockville Centre, Long Island, N. Y.

Will you tell us what you'd like?

As WE said in May, this is *your* magazine and you probably have some very definite ideas of what you'd like to see in it. Many problems, of course, are individual or peculiar to one certain household, and the things which we put in these pages must be general enough in scope to interest many homemakers all over the land. However, here are some of the things which I have planned for you these next few months, and I'd appreciate it no end if you would send on any suggestions or opinions you have which will help us make this AMERICAN HOME the grandest homemaking magazine in America.

July is "one of those months" when we all let down—and why not? Spring house cleaning is behind us, formal parties are replaced by gay, informal gatherings, and we are all content to live the lazy, gracious lives we want to live in summertime. For that reason, you'll find on the very first pages of your July issue, scores of suggestions for dining and entertaining out of doors—equipment and accessories to make it easy for Mother and no end of luscious new foods to cook and serve. Why, we have even seen to it that this summer's iced tea need not be "watered" by the simple expedient of adding frozen tea-cubes instead of ice-cubes! And wait until you see the lovely new things for serving summer berries, salads, and lowly ham and eggs! . . . Our portfolios have been popular, for we have culled the cream of architectural details in small houses, and in July we show four pages of charming stairway details for all types of houses. . . . And speaking of cupboards, we give you what seems at least a hundred ideas for closets and cupboards. You'll probably feel as we did—why hadn't we thought of them ourselves? . . . Making over that out-at-elbows room does not come too late to give you many an idea for pert summer decoration . . . summer floor coverings, vertical sun-dials, gardening . . . don't they all make for lazy summer reading?

And now for the really "big idea" I had up my sleeve for you. Some time ago I wrote a few AMERICAN HOME readers living in foreign lands and asked them what home life was like over there. It was just "snoopy" interest on my part—but the charming stories of home life in foreign countries proved far too fascinating to keep selfishly to myself, and in July we begin the first of this series of fireside tales. Our first port of call will be Hawaii, and I sincerely hope that when all of you embark for that glamorous clime, as you all will want to when you've finished reading this, that you won't forget to tell us where to forward your copies of THE AMERICAN HOME. It left me absolutely inert! Then we go to England, and such a charming cottage, such a lovely garden and ingenuous hostess as we shall meet there. . . . And on to Japan, China, Alaska—oh, everywhere that there are homes and homemakers in them! I do hope you will like this series.

Of course you'll be going to the August furniture sales, and we have planned to spread before you in August all the fine furniture we could find, that you might choose beforehand those pieces which will bring joy and beauty for the many years one lives with and enjoys good furniture. . . . Believing many prospective home builders would like to know what's available, as well as what's correct in lighting fixtures, we have devoted the August Portfolio to correct lighting fixtures for all types of Colonial houses, to be followed in a future issue by a Portfolio on lighting fixtures for English, French Provincial, and Spanish houses. . . . Many and varied are the new developments in heating, ventilating, air conditioning, and small, inexpensive sprinkler systems for small houses. We shall review, in a business-like, practical manner, all those important new features we think you should know about before deciding on this important question for fall. . . . Picnics, tea in the garden, smart tricks with "store" ice cream when unexpected guests drop in, a jolly "county fair" party—they're all in August!

Now then, those are some of the good things planned. Will you get the family together and vote on the things we've planned as well as the things you have been secretly hoping to see?

And now for a special request. Please always inclose a stamped, addressed envelope with all inquiries, and especially is this important in submitting manuscripts or photographs on approval. If you wish them returned be sure to send sufficient return postage and a large addressed envelope with cardboard backing for their safety. Otherwise no material will be returned.

Jean Austin

Will you cast a family vote?

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The American Home

GARDEN CITY, N. Y.

Photograph by Richard Averill Smith

Sunroom in the home of Mr. and Mrs. Walter H. Dietz

Summering at home?

A check list

by Florence Brobeck

LET's admit that "doing over" the house is an age-old feminine urge for change. But apart from that, there are two important reasons why we should refresh, rejuvenate, and rearrange the house at the beginning of summer—the necessity for making the rooms comfortable during hot days and nights; and the necessity for protecting and preserving the fine fabrics, furniture, and rugs in use in cooler weather. Richly furnished rooms that look so cosy in winter no longer look cool nor do they invite stray breezes and permit summer informality of spirit and action.

But remove these signs of cozy winter living and replace them with cottons and chintzes, washable rugs, and crisp paper shades and the windows may be opened wide, wash frocks and linen suits are at home in these surroundings and easy, informal hospitality shines from every lemonade glass and tinkling pitcher.

Goold Studios

A little dressing table quite summery and rather nautical in effect is this one designed by Agnes Foster Wright. It is draped with blue and white striped duck. Around the top is a white cotton cording, finished with bowknots at either corner. The duck is used also to trim the mirror frame and the lamp shades on the little dolphin lamps. R. H. Macy

THE efficient vacuum cleaner with its attachments helps to make the job of putting winter away fairly simple. Heavy draperies are treated with the small suction brush attachment, drawing out all the loose dust and soot. Such draperies if badly soiled are sent to the dry cleaner for expert handling and the cleaner will store them without additional cost until autumn. Or, if returned home, they are wrapped in tar paper bags and sealed at once, then hung in a moth-proof closet; or rolled on a wooden pole, carefully wrapped in newspapers and an outer wrapping of heavy brown paper, sealed with gummed paper strips, and stored in the moth-proof closet.

Delicate glass curtains are laundered, ironed, wrapped in tissue paper or cellophane and rolled on a rod or a cardboard tube. Fine brocade, damask, and other silk and wool-covered furniture is brushed in the open air. A whisk broom is used for this to get into the crevices and crannies; the vaccum brush attachment is then used all over the piece, and especially on the removable cushion. This is also beaten gently with the flat side of the whisk broom.

IF this furniture cannot be stored in an extra room in the attic it is slip-covered for the summer with cotton or linen. If it is to be put away for the summer it is carefully sprayed with moth-preventive (after the preliminary cleaning) then covered with muslin or papers and put away. It should be looked at every three weeks while in storage—the cracks, cushions, and underside of the seat examined each time for any signs of moths —and whisked freshly if dust has penetrated the covers.

Upholstered furniture into which moths have penetrated is sent to professional exterminators for treatment; or if there is a garage or some other place where fumigating may take place, this process may be followed at home. But it calls for a room which can be sealed; and for watchful following of directions to avoid personal danger to children, adults, or pets. And it is seldom as satisfactory as professional work.

Rugs which need general cleaning are sent to professional cleaners and these, like the draperies, are stored without further cost until autumn. Small rugs may be washed at home by spreading them on the kitchen table. Make a large bowl of warm soap suds with pure soap and, washing a small section of the rug at a time and using a soft bristled brush and lots of suds, proceed across the rug. Sponge off quickly with a clean sponge dipped in clean lukewarm water as each section is cleaned. This procedure is fol-

This new glider above with the six-way pillow has Dupont weatherproof covering with green background. Barcalo Mfg. Co.

This Chinese rattan chair, made in Hong Kong, is designed for yachting and is excellent for lounging. Gunn & Latchford

lowed across the rug until the entire surface is washed. It is then sponged with a second rinse water and allowed to dry in the open air spread on the table. It should not be hung across a clothes line and it must be kept out of the hot sunshine to prevent fading and too quick drying which might cause it to curl. Turn several times so that the back and the top dry evenly. Needless to say fine Oriental rugs are sent to expert cleaners, and any rug or carpet which is stained, in need of repair, or very dirty should be given professional treatment and not handled at home.

Silk lampshades are brushed with a new, clean, soft fiber brush, then wrapped in cellophane and stored safely away. Small silk scarves, and cushions of silk, velvet, or lace are given the same treatment. Dark portraits or other pictures of wintry character have their frames cleaned, the glass polished and are wrapped in paper for summer storage in a closet or attic.

IN such rooms where draperies, furniture, rugs, and ornaments have been removed for summerizing, a general cleaning precedes the summer re-furnishing. Wallpapers are washed if they are that type, other-

Of hand-wrought iron with green enamel finish and clear plate glass tops these tables are impervious to moisture and summer's sunshine. Lewis & Conger

The frame of this chair is of steel tubing and the seat and back of metal bands. Green, orange, or yellow. Heywood & Wakefield

Well adapted to the log cabin as well as for garden use is this Adirondack chair with hickory frame and open rattan weave. Old Hickory Furniture Co.

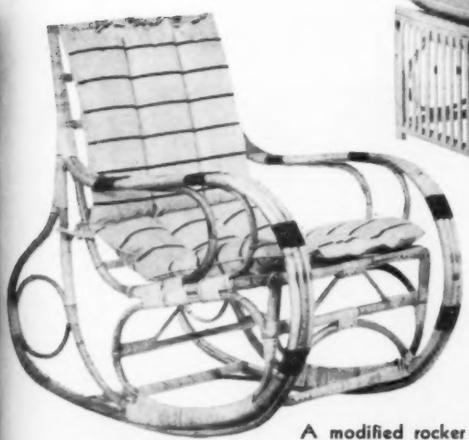
Distinctly new is this painted rattan three-piece set covered with natural sunfast imported linen. The wrought iron set at the extreme right in classic design is covered with water repellent fabric obtainable in summer colors. B. Altman & Co.

Merrill

wise cleaned with commercial cleaner for that purpose. Woodwork is washed or wiped with a damp cloth, floors are cleaned and refinished according to their character. The new, small floor cleaning and polishing machines make quick work of this task, and the new floor waxes and polishes to be used with such devices quickly coat the floor with a shining, new surface. The hard waxing or a new wear-resisting varnished surface is especially important in summer, for open windows admit soot and dust which would otherwise quickly grind into the wood and permanently mar its surface; and this means not only re-waxing but a serious and expensive scraping job.

This conventional glider has swinging metal arms and auto seat. Heywood & Wakefield

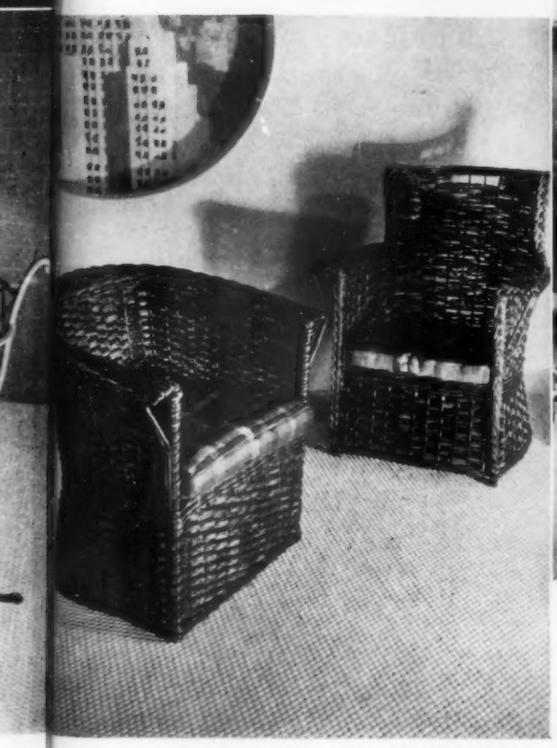
A favorite among men is this chair of Tahiti stick-work rattan with boxed cushions of Schumacher fabricoid in sea-green with yellow piping. Grand Central Wicker Shop



A modified rocker of Tahiti rattan in natural color, bound with black and yellow; yellow with black striped fabricoid cushion. Grand Central Wicker Shop

If efficient electric ventilators are to be installed in the windows this summer, this should be done before the walls and floors are cleaned. And window screens to be installed also should be adjusted in place so that there is no tramping about on the newly cleaned floors.

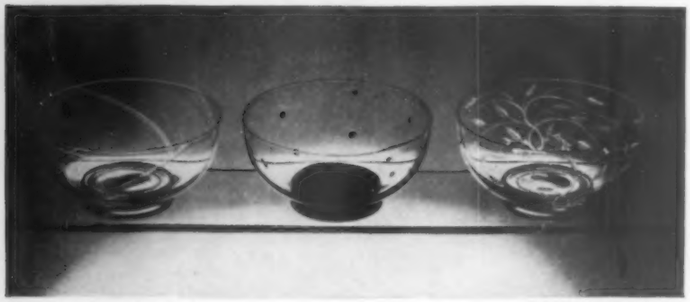
On the new floor summer rugs are laid in place of the heavy ones used through the winter. These are selected this summer from superb assortments of machine-made rugs of room size or smaller. They look like the old-fashioned hand-made rag rugs, but the patterns of many are block plaids and stripes, their colors cooling and effective for modern decoration, and their prices so low—a nine-by-twelve for instance for well under twenty dollars—that every room in the house may be freshly carpeted with these at very little expense. They are washable, do not show dirt easily, and look comfortably cool.



A colorful garden umbrella such as this and Deauville metal chairs contribute greatly to outdoor living. Both are from the Troy Sunshade Co. At left are copies of English willow chairs with durable cushions. B. Altman & Co.

[*Please turn to page 40*]

"Cordially yours—"



Fostoria crystal finger bowls *Adams Studio*

Elizabeth MacRae Boykin

I FINALLY got someone to explain to me about the gold standard," writes a perplexed home maker, "and I dug out the salient points on the Japanese problem. But, for the life of me, I can't find the answers to a few simple questions about household glass—the things that a woman needs to know about it when buying. The salespeople in the stores can rarely tell you very much; the magazines show only the new designs without explaining terms, and even the encyclopedia isn't satisfactory because it deals with the subject in too technical a manner for me. I want to know what the terms mean that are commonly used in connection with glass. For instance, what is rock crystal table ware? What is pressed glass, blown glass, cut glass, sandwich glass, hobnail glass, Waterford glass? What makes glassware ring?"

Fair enough questions, and so we make a little glossary of terms used in connection with household glass.

Rock crystal—Alas, friends, there's no such thing as rock crystal table glass. If there were, it would repose in a case in the Metropolitan Museum. The term is commonly used commercially to apply to a very fine flawless quality of glass which has the same chemical composition as natural rock crystal. The more authoritative dealers refrain from using the term to mean artificial glass because it is a misnomer. Rock crystal is mined out of the earth; glass is made by man. But the term crystal is generally employed to denote clear colorless glass.

Cut glass—Instead of being moulded or etched out with acid, the design of cut glass is cut by hand with a copper or stone wheel. An expensive process that adds to the cost of table glass.

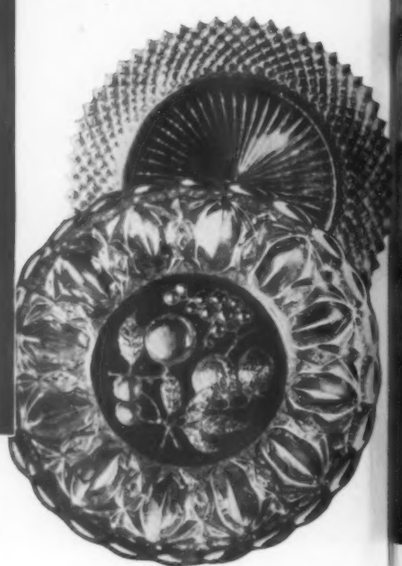
Pressed glass—This is a type of glass made by pouring the molten glass metal into a mould, then using a plunger to press it into all parts of the mould. It may be of plain or intricate design. Old Sandwich glass was made in this way as are modern reproductions of it. This is the least expensive process of making table glass.

Hand blown glass—Some of the most artistic types of glass are entirely hand blown and hand shaped. This is done by

At the right is a Fostoria rock crystal goblet in Westminster design. Left: Like old-time valentines are the pieces of milk glass that have recently been revived in fashion. Some are white and lacey edged; other pieces are white and moulded in fruit cluster designs. From Abraham & Straus

A brand new and very versatile vase, consisting of three separate beakers which can be used together as shown, in other combinations, or separately. From Fostoria

Top plate is a reproduction of the old Waterford glass (Hocking glass). Below it, a copy of the old-time silver pressware (F. Pavel)



means of blow pipes, glass pincers, tongs, caliper, shears, and other glass tools, which are used by skilled craftsmen working with molten glass. They work it into the most graceful fragile shapes. Much Venetian glass is made by this delicate process.

Mould blown glass—To create this type of glass the molten metal is blown into a mould, a process that combines the moulding and blowing techniques.

Optic glass—This is made by a mould blown process; dents or ridges in the mould give vertical lines to the finished piece of glass which often becomes the basis for its ornament.

Cased glass—Two layers of glass, one clear crystal color, the other tinted, are superimposed one upon the other to make interesting contrasting patterns. This can be done both by hand blowing and by mould blowing.

Waterford glass—This is a term used to designate a type of deep cut glass usually in diamond shape designs. The number of facets made by the cutting admit a blaze of prismatic light. Modern copies of this type of glass are often molded.

Engraved glass—The old method of engraving glass was achieved by working with a diamond pointed tool, but an acid engraving method is more commonly used now.

Hobnail glass—This is a moulded glass that is made [*Please turn to page 48*]

Anton Bruehl

This season there is a distinct preference for glassware in sparkling crystal-clear color. The goblets and pitcher above are Community crystal in the Lady Hamilton design

The tumbler with the springlike Lily-of-the-valley design is new and charming. Mitteldorfer Straus

Above: The fragile art of the Belleek potters is here devoted to charming vases with intricate decoration. From William S. Pitcairn Corp.

Still another fascinating new goblet is the lovely Fostoria Comet design with square base, at left

Right: Walter Darwin Teague is responsible for these distinguished pieces made by the Steuben division of the Corning Glass Works. His designs are modern but not bizarre and he gives perfect grace to the simplest swirls, dots, flower sprigs, and geometric motifs

Photo by Edward H. Rehnquist

Summer china and glass don cheery, bright, new colors

A red, white, and blue color scheme, particularly smart now, is carried out above. The red and white checked cloth is from Gribbon & Co. The severely plain just off white Lenox dinner plate from Mary Ryan contrasts strikingly with the lovely brilliant blue Stiegel water glass

Springtime is typified in the ensemble above: Cheney silk bridge cloth in green with fringe edge; Lenox ivory tint plate with lace-like edge, from Mary Ryan; and water glass with a charming white Lily-of-the-valley design and rim at top from Mitteldorfer Straus

Below is a French Provincial plate with blue lattice and rose motifs on white, from Copeland & Thompson. The cloth from James McCutcheon has motifs of spring flowers on a cream ground and a green border. The goblet is burnt orange with a white base, from A. H. Heisey & Co.

Peasant ware is always interesting for its informality. The cloth below is of loose weave with white background with green design, from Bliss Fabyan & Co., Inc. The Italian peasant plate and water glass in sea green with straw casing are from Carbone. Fascinating for use outdoors

Photographs by Dana B. Merrill

Top: Cheney silk cloth; Minuet sterling from International Silver Co.; and dinner plate with cream background, green border, and floral motif from Theo. Haviland

The ensemble idea is not a new one—we have become quite used to planning our wardrobes so that the whole effect is in harmony. But it is a new and smart idea for the table. In the luncheon cover above the Community Noblesse design is used for the plated flatware and crystal, Community Noblesse Floral for china

Right: The cloth has a white background with colored spring flowers, from James McCutcheon; the silver is the Craftsman sterling from Towle; and dinner plate with light blue plaid border comes from Edwin Boote

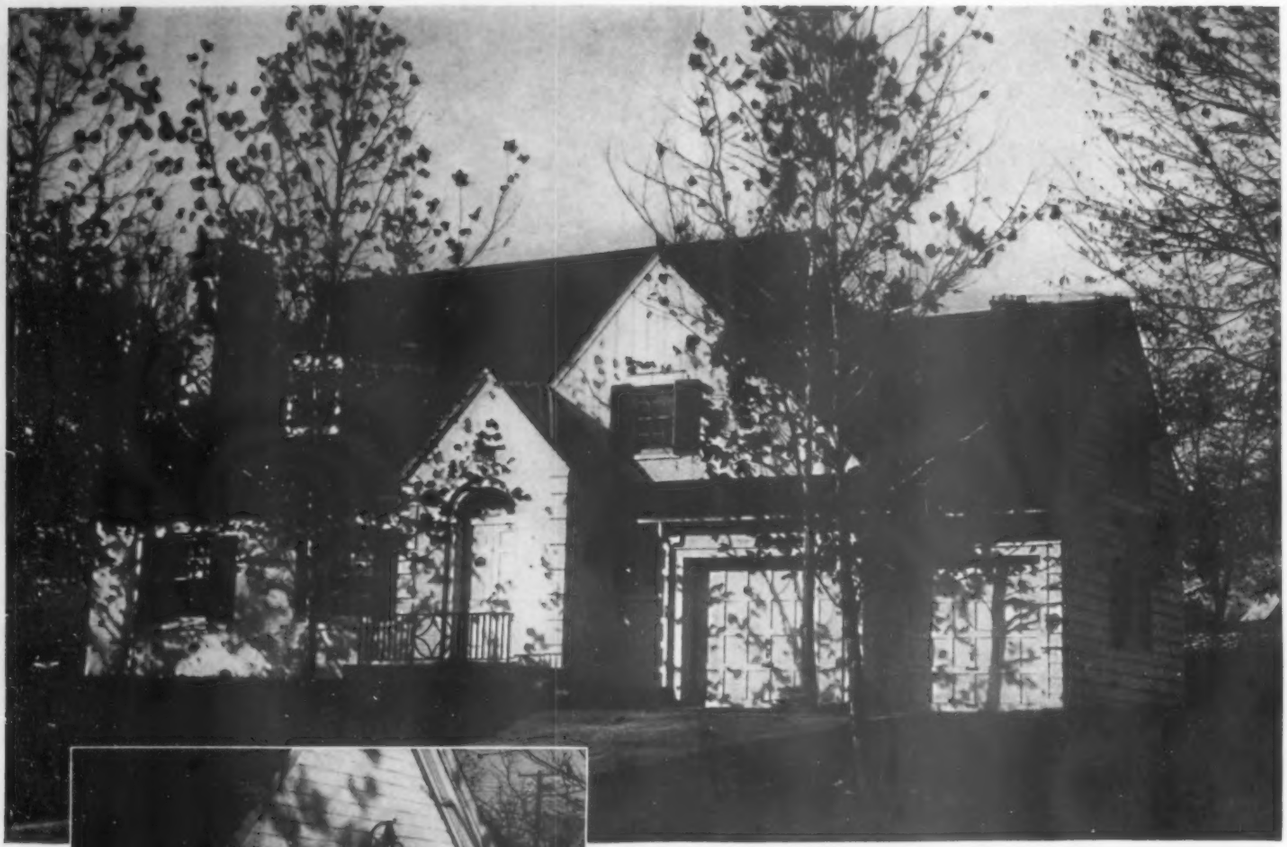
Third setting: Peasant luncheon cloth from Bliss Fabyan & Co.; Directoire plate with blue design, Copeland & Thompson; and sterling flatware, Lotus pattern from the Watson Co.

The three designs of sterling flatware lined up at the foot of the page are, from left to right: Coronet pattern, Rogers, Lunt & Bowlen; Normandie, Wallace & Sons Mfg. Co.; Shamrock, The Gorham Co.

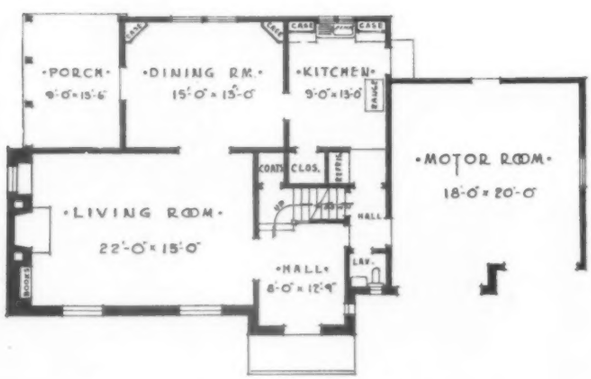
The luncheon plates lined up below strike an unusually smart note. They are Italian faience in plain or solid colors such as rust, gray, green, orchid, blue, salmon, yellow, turquoise, red. All hand painted ivory enamel. The second plate is called Tulipano. Fisher, Bruce & Co.

The plate below is another of the interesting enameled patterns in Italian faience ware from Fisher, Bruce & Company

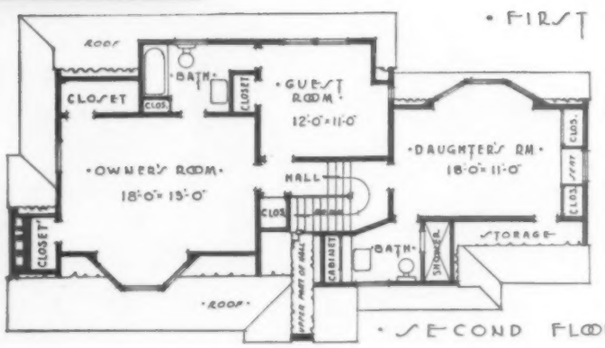
Dana B. Merrill



The Louisville, Ky., home of Mr. and Mrs. J. Preston Tabb



• FIRST FLOOR PLAN •



• SECOND FLOOR PLAN •

Built on a hillside, this house has successfully overcome the difficulties created by such a site. As to type, it is more nearly like the early farmhouse with just a bit more attention given to the entrance. A complete description of this charming little house will be found on page 45

Stratton O. Hammon
Architect

George C. Stevenson

In a rock garden, steps that hurry one along or tire one are no less than a crime. Build leisurely, spacious steps that invite one to climb and linger

In such a flight there is an appealing center of interest, alluring and charming—and one pauses to admire the many little "jewels" tucked in cracks

Where rocks and flowers contend for a footing

Frances Staver Twining

MERELY because one grows dwarf plans in a rock garden is no reason why the stepping stones and the steps should conform to a diminutive scale. On the contrary, wide spacing and abundant foot-room help to take away the appearance of crowding which is an effect so often unconsciously achieved in rock plantings.

Better to be stingy with the rocks than with stepping stones, paths, and little flights of steps. Narrow steps, with too high risers for comfort, and overhanging foliage—often it's prickly evergreens which reach out to catch at ascending ankles—are a mistake in any garden. In a rock garden, where so many of the flowers are jewels brought in from the mountains or woodland that need to be observed at close range really to be appreciated, steps that hurry one along or tire one are no less than a crime!

There's nothing more fascinating than building a flight of steps that is spacious and gracious and inviting—steps where the flowers may be tucked into corners and allowed to trail themselves close to where footsteps loiter, hugging the treads as only low creepers know how to do.

And this is the way such a flight of steps may be built and planted:

First plan the garden so that a space about six feet wide is left for the steps. Then, determine how many steps you will need to take you to the top of the slope, plan to make the risers seven inches high and the lower step at least twice as wide as those to follow. This gets one off to the right start, for a broad first step sets the pace for the rest; it invites one to linger, to look, to enjoy.

Of course, tools for building, cement, gravel, sharp sand, a box to mix the cement, a little wagon or smaller box which can be used to haul the soil and the cement mixture, and rocks (porous rock is best) must be ready and conveniently located before starting work.

Do not hurry with the work, otherwise it's apt to prove a burden instead of a joy; it takes time to think and to plan as well as to execute.

Select the rocks for the lower steps, and set them firmly in the earth at the base. Divide the six feet into thirds and place boards at each side dividing off the center two feet; fill in the center space to within two inches of the top with a five-inch layer of cement mixture (five parts gravel, to three of sand, to one of cement); for the balance use equal parts of cement and sand. Smooth over; and, if the weather is warm or the steps in the sun, cover with wet gunny sacks to prevent the cement drying too quickly.

Next, if you like, fill in the sides with soil, first putting in broken stone, mortar, or whatever you need for the plantings, to insure perfect drainage.

Before the cement sets, place the rocks for the next riser, both in the center and in the soil at the sides. A ten- to twelve-inch width of tread is none too wide for the comfort of those who climb and for the things you will want to plant at the sides.

If the steps do not work out exactly as you've planned, it's no harm to make the two uppermost a bit broader or narrower and the risers lower.

Now for the plantings at the sides. This is a matter for the individual to decide, though the general character of it should be so that creeping evergreen things dominate the space nearest the cement, so they will spread over a little to obliterate the margin line; too, the plants should run down over the rock risers and towards the center of the flight.

Plantings for the steps shown in the photograph include many early spring-blooming bulbs: Dwarf Iris, Grape Hyacinth, Siberian Squill, Crocuses. Precious Snowdrops, Snowflakes, Star-of-Bethlehem and Windflowers of various hues are here; including the lovely, scarlet Grecian Windflower, Anemone fulgens.

There's a variety of Sedums with their colored bloom; several types of Sempervivums, content, so it seems, to "live for ever" in such delightful company. A variety of Thymes, fragrant, variegated, or woolly as to foliage; and the mossy Saxifrages, with that dwarfest of the Primulacae, Androsace, like a true flowering moss, beautiful and brilliant.

Among the loveliest of blue-flowering plants is a Gromwell with flowers of a bright, deep sky-blue on evergreen foliage.

Then, there are the things that seem to like to be stepped on—Creeping Mint (Mentha requeni) of tiniest leaves with great fragrance; Helxine, sometimes known as Paddy's Wig and Lazy Man's Lawn; all the little creeping things one has will gladly help cover the faces of the rock risers and reach out friendly fingers to gently caress the passer-by. Cut back or stepped on, still, they seem content and continue to grow luxuriantly.

Left to right: Kalmia polifolia, prototype of the Eastern Mountain Laurel. Holodiscus discolor related to and looking much like a Spirea. Iris douglasi, an eighteen-inch high hardy gem, varying in color according to the location

California wildlings that fit into

Till the snow comes the scarlet fuchsia-like flowers of Zauschneria are set against the silver leaves

MORE and more gardeners of the East, in their pursuit of variety and of fresh plant possibilities, are looking to the West and Northwest to fill their need. An insatiable horticultural appetite is a quality of all keen gardeners. By the force of its urge we grow and widen our horizons and because of it our gardens become ever more interesting and more lovely.

American native flora is coming into its own, and many a one of our gardeners is on the eager lookout for choice additions to his flock. The pioneers are blazing a trail: Lewisias, hardy Calochortus and Brodiaeas, Western Pentstemons and Eriophyllums are flourishing in the flower-beds of progressive Eastern gardeners. But these species are not yet in common use nor are they by any means the only ones fitted to withstand the rigors of hard winters. The possibilities of native California plants for garden use in America have not been altogether ignored. Many a perennial of the West Coast flourishes in gardens where the winters are severest. But because they have been procured from sources across the Atlantic, where they have been grown for years, we lose sight of the fact that they are citizens of our own country and not travelers from some far distant and inaccessible land.

For midsummer and early autumn bloom the Evening Primrose family gives us two valuable plants to use in exposed places. Both are happiest among rock and both prefer full sun. The Rose Epilobium (E. obcordatum) and close relation of the familiar Fire-weed, is a choice dwarf creeper of great charm. In its native habitat it follows the perpendicular crevices in mountain granite ledges where humus has lodged and mixed with the disintegrating stone. Here it ramps about, sending out shoots that are clothed with gray-green egg-shaped leaves and terminated by clusters of large and brilliant rose-pink flowers. It is easily propagated from cuttings and when once established is permanent in the coldest climate as long as moisture is not allowed to collect at its roots. Zauschneria latifolia tomentella blooms a little later and continues until a blanket of snow covers its spectacular fuchsia-shaped scarlet flowers and narrow silver-gray leaves. The actual flower makes a decorative frill at the widened mouth of the long scarlet calyx and a tongue of scarlet stamens hangs out conspicuously. Z. latifolia is a little taller than the

our Eastern gardens — *Lester Rowntree*

Epilobium and is also a spreader when it finds itself in satisfactory quarters. Zauschneria californica, a taller species, has similar flowers, brightening dry rocky hillsides in late summer. A plant of the foothills and hot dry slopes, it is not as hardy as the mountain species.

In shady or half-shady places, where good drainage is certain and the soil is rich in leaf-mold, two very different looking plants from the Redwood region of California will make their happy homes and brighten the spring garden. Both prefer a slope and both can stand more moisture than many California wild flowers, as long as the all-essential drainage is assured them. The Red Clintonia (C. andrewsiana), is one of the glories of those mystic places where flickering light plays down through the roofing foliage of feathery redwood branches and scatters its beams upon the lush green ground-cover below. Among the thick growth of Oxalis oregana, white Trillium ovatum, and dainty vine-like yellow Viola sarmentosa, rises the dignified leaf cluster of the Red Clintonia. Each broad polished leaf adds to the symmetry of this distinguished plant, a perfect setting for the eighteen-inch flower stalk which shoots up from the center bearing a cluster of nodding bells, waxy and deep rich rose color. As though the combination of leaf and flower were not enough to justify the beauty of its setting, large glossy berries of heavenly lapis-lazuli blue follow. In the East it is best to grow it among other woodsy plants in the shady wild garden or upon a sheltered slope with Wintergreen and Partridge-berry around its feet and above it the sheltering arms of Azaleas or Rhododendrons. The Evergreen Huckleberry is one of the characteristic shrubs of the Redwood flora.

The other Redwood plant for the Eastern wild-wood garden (especially for the rocky part of a shady bank) is Romanzoffia sitchensis, a dainty member of the Phacelia family, which resembles a Saxifrage more nearly than it does its own relations. A low plant, rarely taller than nine inches, with pretty roundish leaves and delicate little funnel-shaped white flowers. It grows from a tuber-bearing rootstock and after maturing its seeds, dies down entirely, disappearing until its season comes round again. It associates happily with Ferns and will stand moisture as long as it has good drainage. Nothing could be hardier.

Less unusual, but fine for mass planting and durability are Beach Aster (Erigeron glaucus) and Armeria vulgaris, from the coast. They are satisfied with very little and adapt themselves to inland conditions as long as the soil is not too heavy. E. glaucus flowerheads are two inches across with yellow disk centers and many narrow rays of lilac or violet. It varies in height according to the food it gets and if the times are too prosperous becomes ungainly and needs to be cut back or otherwise curtailed. In the shade of evergreens where the soil is rich and spongy it sends up foot-high stalks. But when growing in full sun upon exposed sea-cliffs or dunes it makes a low plant of three or four inches with flowers of a deeper shade. In either location, in its native habitat, E. glaucus is an ever bloomer.

Armeria vulgaris, one of the familiar Thrifts, has large compacted flowerheads and narrow leaves in dense tufts. The rose-colored clusters are often borne a foot high and the crowded colonies of plants make pink pools on our slopes.

Many of the valley and foothill flowers of California are not fitted for the East and North. Unless they have super-excellent drainage, the plants will not endure the heavy damp soil of a wet

[*Please turn to page* 50]

Drawing by Frank Fleming

Ellen Janet Fleming

says—

"Shadows, always present as they are, may easily be just taken for granted and the gusto of modern attention placed on far more tangible possessions. Elusive, lovely things are shadows, however, and well worth a quiet thought"

WHY FLOODLIGHT YOUR ROOMS?

HAVE you ever watched a landscape painter choose a place and almost a moment for painting a picture? If so, you know how he revels in the beauty that creeps over the hills and fields in the late afternoon. The shadows begin to lengthen and make deep, rich contrasts where at noon there was the blazing sameness of the full sunlight. And certainly we all know the gay and dancing patterns that the leaves make on lawns in summer; they are part of the beauty of trees, an essential for the loveliness of the woods, and, all in all, one of those beauties of nature that stop us on our way to wonder, and to delight because they are there.

It is, perhaps, a far cry from the shadows in the landscape to the shadows in the house after the lamps are lighted, but, nevertheless, they produce an effect in the house that deserves thought and attention. Consider a room lighted by one electric light bulb that hangs from the middle of the ceiling—a high powered, unshaded bulb. It gives a harsh, unfriendly, garish light. Then picture a mellow living room lighted by table lamps or floor lights and the difference is instinctively felt. Part of this difference is the color of the shades and the warmth of the decorations, but a real part of it is the variety and interest that the shadows impart.

In observing the flood of light that various lamps cast it is fascinating to look closely at the range of shadows they make. A tall floor lamp with a shade that has a wide opening at the top will shed a pool of light over quite a wide area; a modernistic light with a pointed shade that has practically no opening at the top will give a shaft of light downward that gives a very dramatic effect, while the usual reading lamps on living room tables light up into the room and also downward, with the result that the circular shadows from the ordinary table lamp do interesting as well as utilitarian things to a room in its evening light.

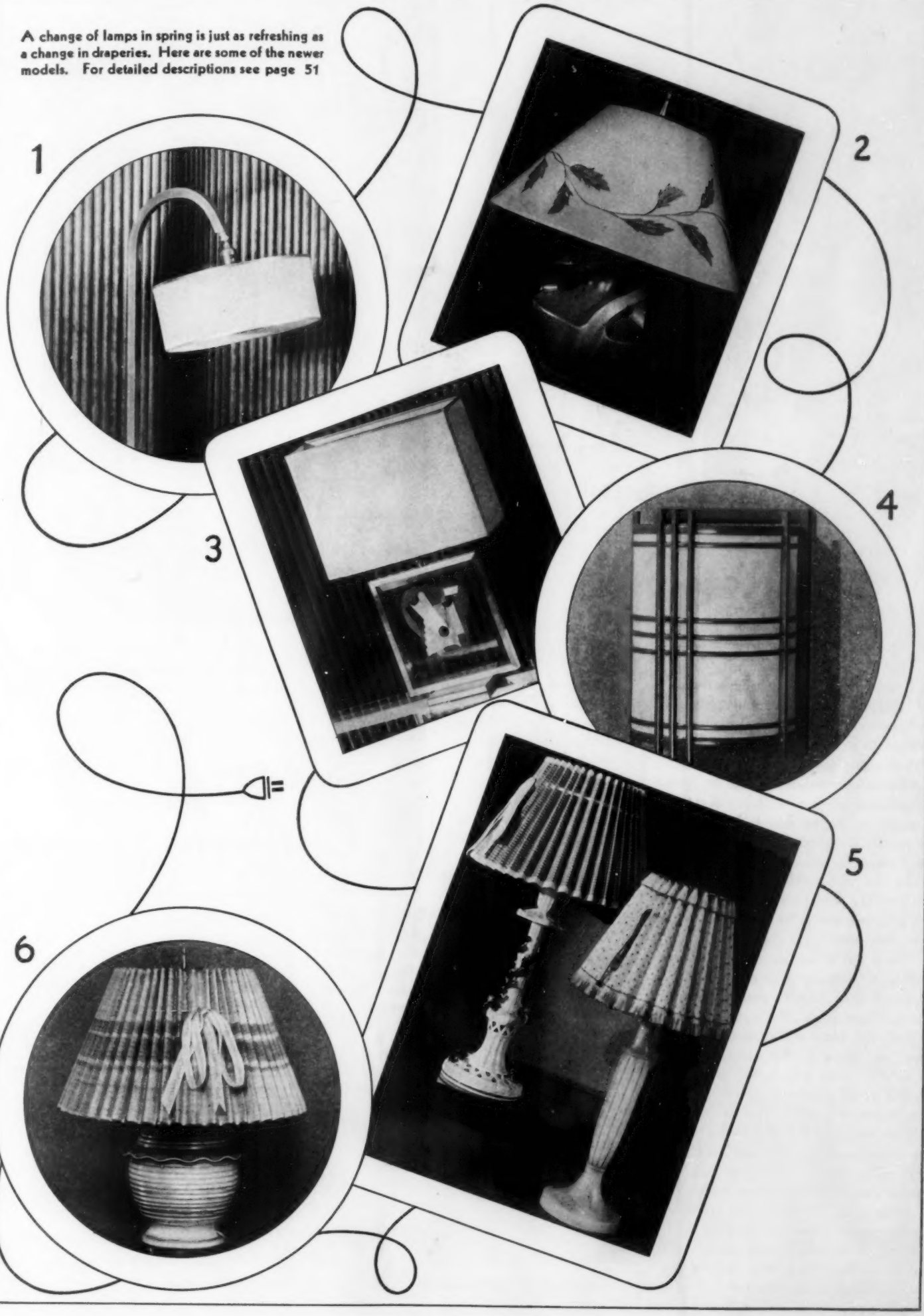
Ceiling lights and side lights, unless deftly shaded, although useful in a room where an all-around bright light is needed, do not make a room as interesting in its light and shadow effects as do the lamps. But it is unnecessary to have a room dimly lighted in order to have these nice shadow effects that give so much character to our rooms. Lamps, carefully selected, furnished with strong enough bulbs, and correctly placed, will adequately light rooms for all occasions.

To play around with the lighting effects in the house with the idea of grasping a bit of this shadow beauty is not a pursuit for the heavy handed. It must be done with a light touch, with a delicacy and a real appreciation of value. And if it is done successfully the result will not even then be so much a conscious attainment of shadow effects as of a more subtly pleasing light that increases the general attractiveness of the room in the evening. And if this is the outcome of your light experiment, you might make your hand even more airy and adroit and try arranging a shadow mural or two—deftly, playfully—with a sense of the elusive quality of a shadow.

A pewter wall bracket filled with laurel leaves hangs slightly above a lamp and to the side of it; and at night the pretty shadows of the leaves enhance the detail of the wall decoration delightfully. On a mantel a sturdy bronze is firmly silhouetted against its background to add to the interest in the contour of the bronze when the lamps are lighted. Flowers of all types are especially lovely for their shadows, lacy bouquets are intricate and fascinating shadow makers. But flower arrangements of the more conventional, clear-cut kinds have likewise an extra interest with their evening shadow murals.

Shadows take a myriad of shapes dependent on the position of the light. To have a distinct shadow the light must be close and bright, but by moving the light farther away and perhaps changing the angle at which it strikes the object long, oblique shadows may be made. However, the possibilities for variety are so infinite that experiment is the only path to follow. The strength of the light, the shape of the shade, the position of the light in relation to the object—all aid greatly in making shadow pictures.

A change of lamps in spring is just as refreshing as a change in draperies. Here are some of the newer models. For detailed descriptions see page 51



Westinghouse Electric & Mfg. Co.

The 1933 fair will inevitably point the way to new social, economical, and industrial practices just as did the Chicago World's Fair of 1893

The Century of Progress anticipates Homes of Tomorrow

Rose King

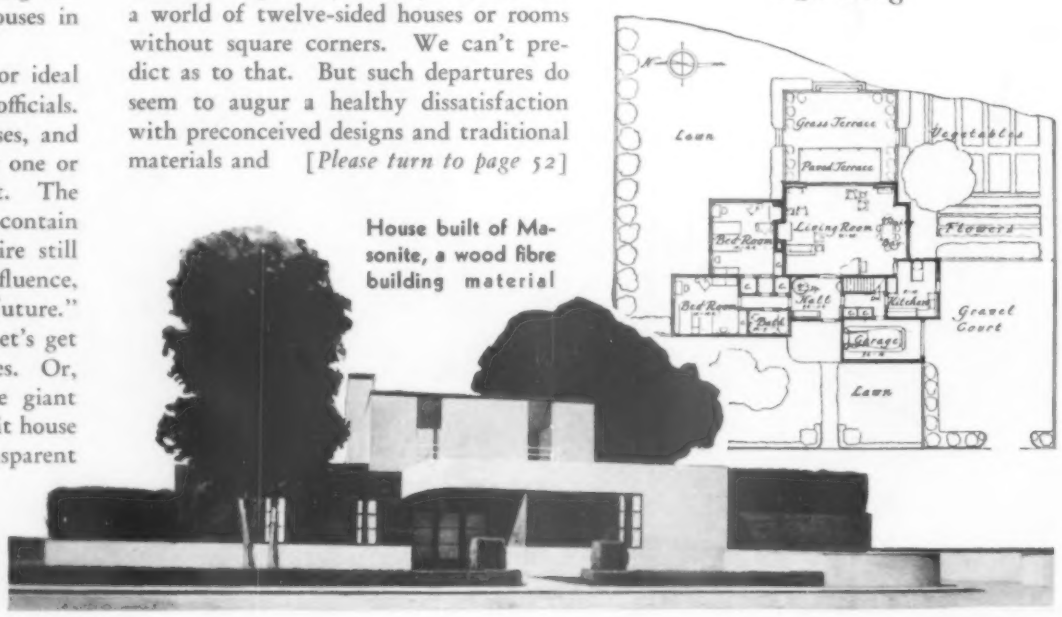
DO YOU ever long for a crystal ball in which you may actually peer into the future and see some of the interesting ventures in store?

Then come to A Century of Progress Exposition, opening in Chicago on June 1, and go through the five acres devoted to a display of Home and Industrial Arts, the first housing exhibition of its kind in the United States. Unlike other phases of the fair which chiefly depict the present and the advances made during the century just past, the exhibit houses in this group anticipate the future.

"These are in no sense model or ideal dwellings," insist Exposition officials. "We call them experimental houses, and they are just that. Perhaps only one or two of the ideas will live intact. The important thing is that they do contain ideas, new ideas which will inspire still further developments and thus influence, even indirectly, the homes of the future."

What may the future hold? Let's get our crystal and gaze at these houses. Or, if it isn't at hand we'll use the giant crystal which constitutes an exhibit house of plate glass. We see this transparent dwelling, and others of strange new materials, wood fibre, steel, and limestone waste and shale. We see houses in which no wood is used, even for the floors, and others of all wood, plastering being omitted. We find houses with the traditional coat of paint and one with an exterior of enamel. We observe one which is windowless. We note that in place of the familiar rectangle or the old box structure, there is a cylindrical or twelve-sided house, while another boasts a total absence of square corners.

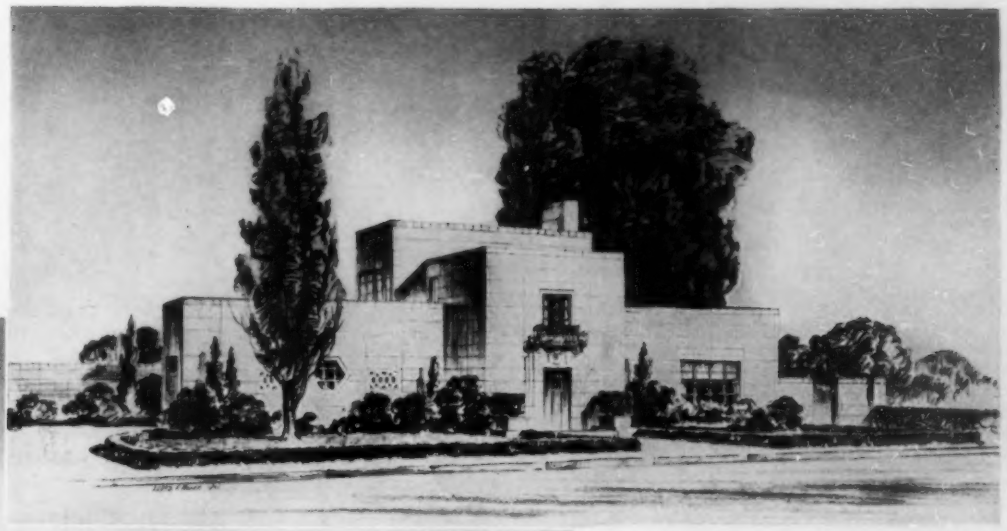
The glass house may or may not presage an era of transparent dwellings, and the new shapes may or may not indicate a world of twelve-sided houses or rooms without square corners. We can't predict as to that. But such departures do seem to augur a healthy dissatisfaction with preconceived designs and traditional materials and [*Please turn to page 52*]

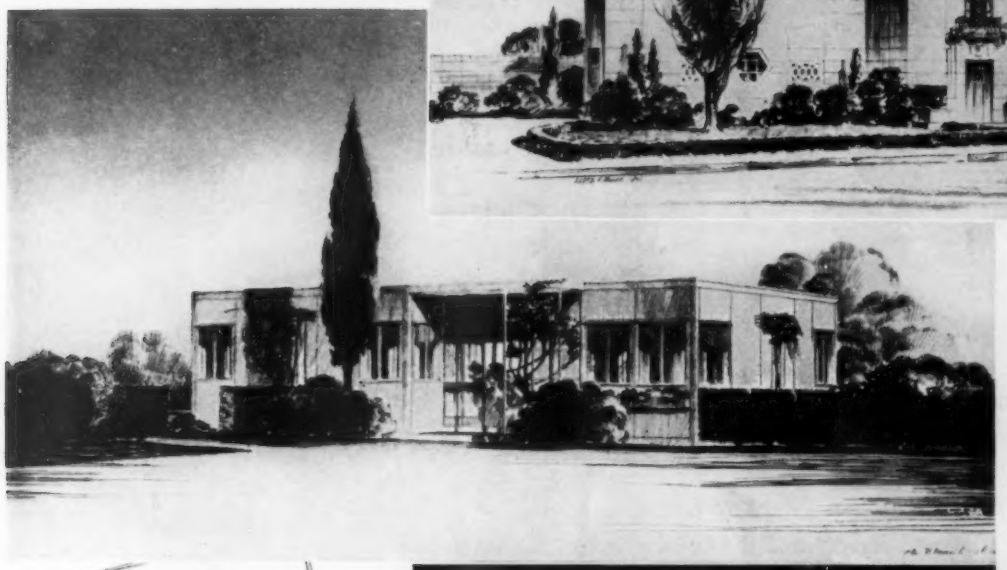


House built of Masonite, a wood fibre building material

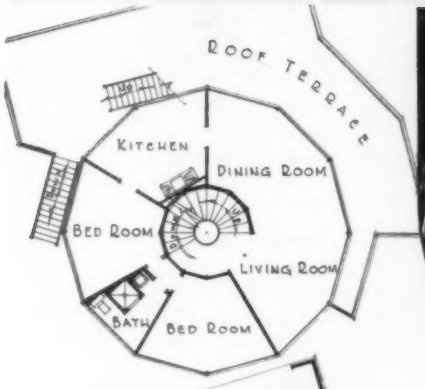
Below. Fabricated steel house of General Homes, Inc., can be erected in two days, paid for on easy terms, and traded in on a better one, as one would an automobile

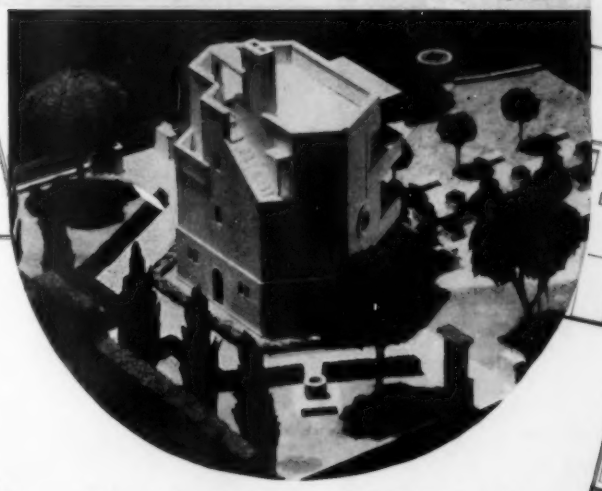
In the lower left-hand corner of the page is the visionary home being constructed at the fair—a twelve-sided structure built entirely of steel and glass, containing no windows. The floor plans are shown just above it

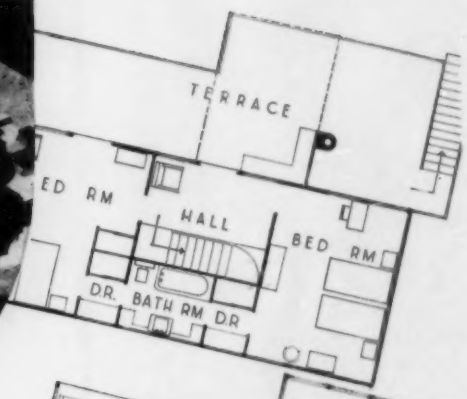


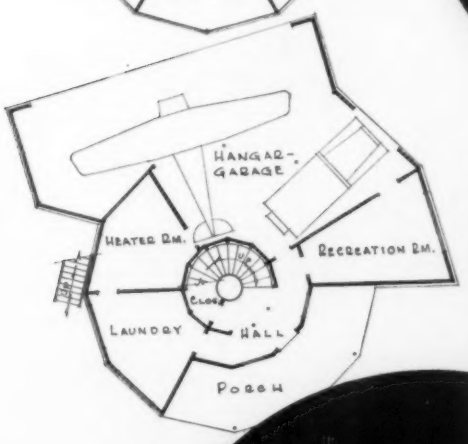


Above: Rostone, a new material of limestone waste and shale, is used in the construction of this house, now being erected for the exposition. This unique house is a one-story structure with glass-enclosed solarium above the living room. The roof deck extending from the solarium will be an outdoor recreation area for the family



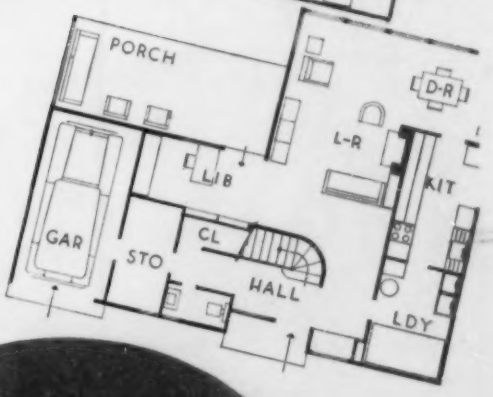


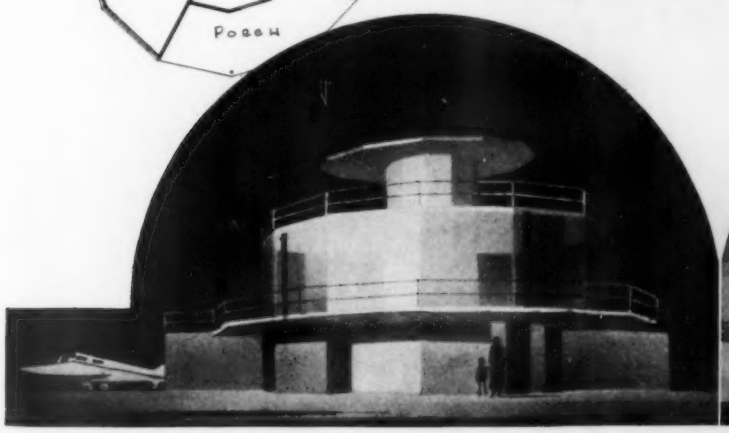


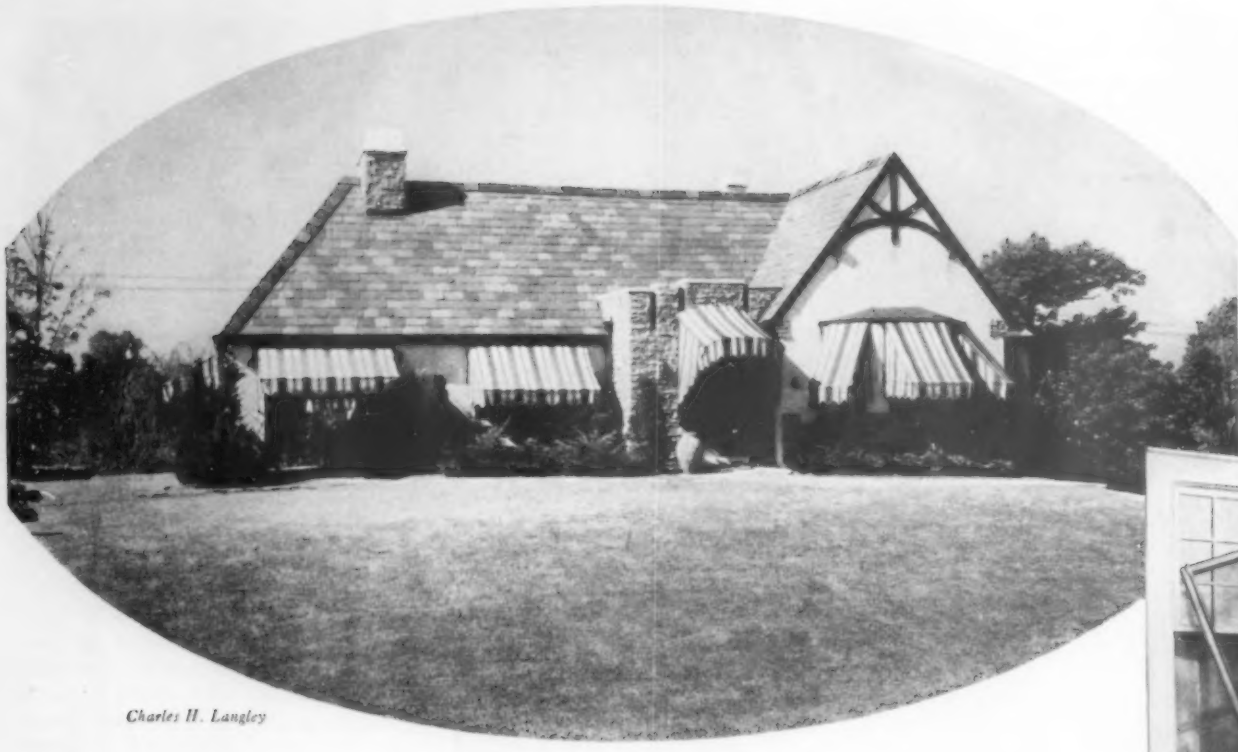


Above: An interesting study of the use of building space vertically is being made in the construction of this house being erected by the Common Brick Manufacturers Association

Below: Rapid development of lumber prefabrication within the past few years finds concrete illustration in the house named "Design for Living." Floor plans are shown above it



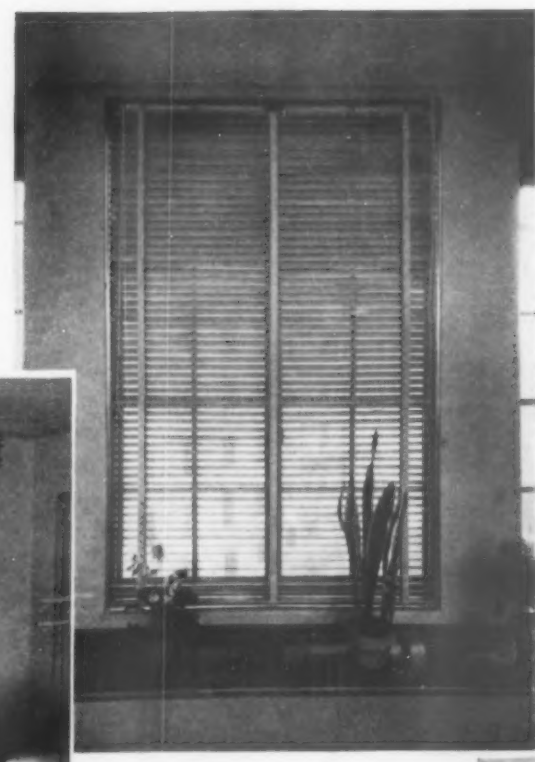




Charles H. Langley

Awnings lend distinction to many types of homes. They are effectively used here on the house of an American Home subscriber, Mr. and Mrs. R. E. Wallace, of Fort Thomas, Ky.

Awnings, screens, and blinds for summer comfort



Below is a new type of Carver shade which filters the light through a finely perforated design, giving forth a most pleasing effect to the softness of the entire room. They are écru in color

Very smart and extremely practical are these Higgin Venetian blinds, for they provide good ventilation without annoying drafts or glaring sunshine

Right: Venetian blinds may be obtained to fit into any decorative scheme, and since they are substituted for both awning and shades, they are really permanent rather than seasonal fixtures. From the Columbia Mills

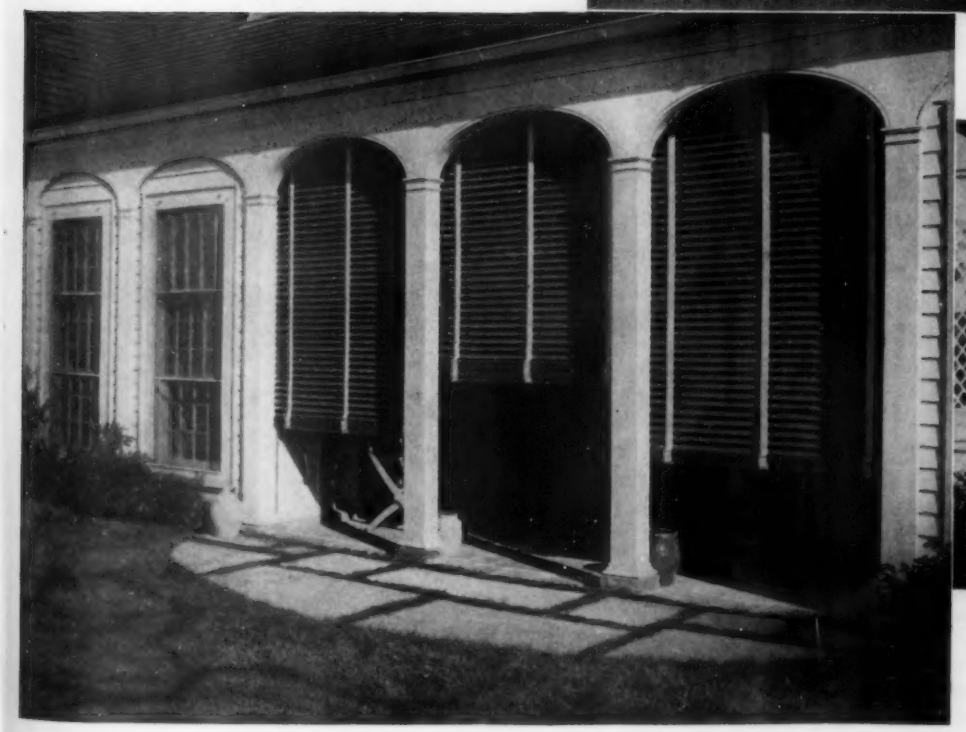
Bronze screens will last for years, as they resist the weather and will withstand ordinary abuse. From The American Brass Co. A new screen cloth, silvery white in color and stain proof, is "Inconel"

Right: Where there are many windows, as in a sunroom, Venetian blinds are a decided boon (Columbia Mills). Below: Rolled up out of the way when not in use and easily lowered when needed, Rolscreens are always available for service. They never have to be removed

Where casement windows are the type used, the combination of screen with casement window is indeed a good one as designed by Hope's Windows, Inc. The window is operated entirely from inside

Below: The Fenestra "Fenwrought" casement is opened, closed, and securely locked without opening the inside screen

Burlington Venetian blinds are used here as an enclosure for an open porch. They may easily be adjusted to a comfortable height, and afford the desired privacy and protection from the elements



Blinds and screens may well conform to the architecture of the house as shown by the Higgin screen door above which was designed to conform to the original door

All decorations by William Longyear and Henry Stahlhut

PUT YOUR HOBBY ON THE

Is your hobby golf? Well, let's have a golf game room, carrying out a golf scheme. Perhaps your hobby is boating or fishing? Let the cellar decorations reflect you and the things you do when you play. A recreation room of all places should reflect the hobbies and sports of the owner. The upper floors of the home must be decorated with a certain amount of dignity and restraint—but you can enjoy a fling in your own cellar.

Do not condemn the idea of a game room in your cellar because of a coal furnace, stationary tubs, unsightly pipes or poor light. The coal furnace does not forbid the transformation of the cellar. The section occupied by the furnace and the coal bin may be sealed with wallboard and made dust-proof with a lining of building paper. These close-fitting partitions with a tight entry door will keep furnace dust in its limited place. Why should a furnace and a coal bin dominate one third of your home? Turn the disadvantages into advantages as shown in the pictures. The cellars illustrated in this article were typically dark storage places transformed by a thorough cleaning, painting, and lighting. Any cellar with head room and floor space may be transformed into an unbelievably attractive place. The small expense entailed will be more than justified in one winter through the saving of the rugs and furniture on the upper floors on party nights and rainy days when the children must have a place to play. There is practically nothing in the game room which dancing, carelessly placed cigarettes, mechanical toys and strenuous games will do any harm.

Above: The cellar in a Bridge Club in Kew Gardens, L. I. Game motifs are used throughout. Below: This Mother Goose cellar (Hansel and Gretel's cottage) is constructed of wallboard and, although comfortably accommodating four persons at a little table inside, it reserves plenty of storage space for canned fruit

We were driven out of our dens, and our roll-top desks taken away from us. The furnace and coal dominates one third of the house and the family the other two thirds. What to do? Take to the cellar and make it your hobby room! Patterns—Which type of cellar do you want: The Silhouette Cellar, extremely smart

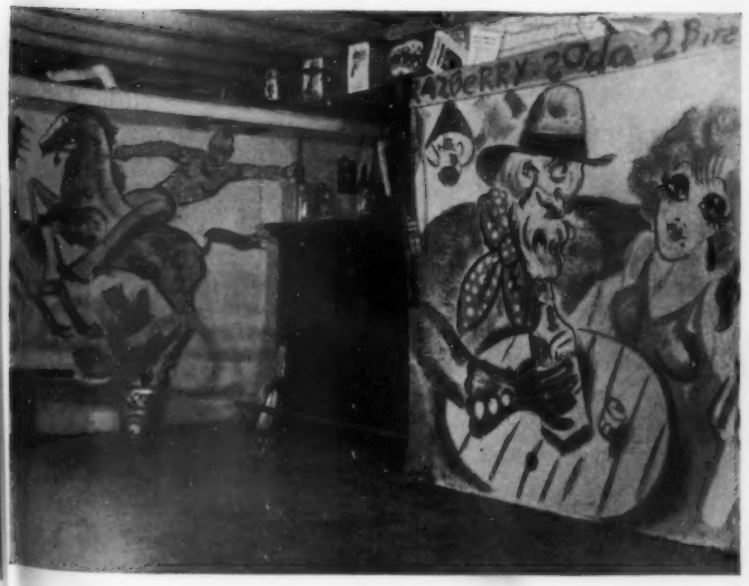
Photographs by George Stagg

CELLAR WALLS — *William Longyear*

and clever, where all your friends will be represented on the walls. The Game Cellar, a most appropriate method of decorating the cellar game room. Diagrams and detailed descriptions for decorating these cellars will be furnished for $2 each by the author. Address him in care of The American Home, Garden City, N. Y.

In seven master strokes you can create this miracle. First, screw plural plugs in the light sockets and string additional lights along the cellar ceiling until the place is illumined as well as any other room in the house. With this step, darkness, one of the greatest disadvantages, has been overcome and master stroke number one has been made.

Now take time to size up the whole situation. Can the coal bin be moved to a corner? Can your work bench and tools be assigned to a section of the furnace room? Would an end of the laundry absorb that vegetable and canned fruit closet? The attic and the ash barrel will take those idle odds and ends. The porch furniture will furnish the new cellar. You'll be surprised what can be done once you start. Finish all of the moving of things and building of wallboard partitions and then do a one hundred per cent cleaning job, dusting with kerosene-dampened rags every inch of the ceiling, walls, and floor. When this job is done the hardest part is over and master stroke number two has been accomplished.



Above: In this Wild West cellar, in the home of Mr. H. L. Huber, Munsey Park, L. I., the stairway and supports were put to use as a corral. Another view of this cellar is shown at left. Note the magazine clippings, cartridge belts, and other accessories used for local color

Don't be too sure that those laundry tubs and that pipe are in the way. Look at the illustrations with this article. Nor is it absolutely necessary to finish the ceiling with wallboard. The beams, pipes, and rough carpentry will be thrown into shadow by the light reflectors which we'll suggest.

You are now ready for master stroke number three. Mix a large pail of cold water paint; white with the slightest suggestion of green, yellow, or blue in it. With a whitewash brush thoroughly cover the stone or cement wall. Now you are ready for your decorative

[*Please turn to page 42*]

In the home of the author Old Mother Hubbard's cupboard was built into the foundation by mistake and suggested the scheme above. Note the leaves on the pipes, the stationary tubs at the left, and the nail keg stools. Below: An end of the Wild West cellar shown on the preceding page. Here the pipes were transformed into cactus plants

"Summer curtains and furniture coverings call for a change of pictures," says Gertrude Woodcock, "to carry out the light, airy atmosphere of the room." In winter garb, this corner of the room is completed by the rich detailed quality of the picture. Courtesy, Budget Home, John Wanamaker

Change your pictures twice a year

WE OVERWORK our pictures. They stay on the wall year in and year out, season upon season; while rugs, draperies, cushion and furniture coverings are changed periodically. We expect the same old pictures to look equally at home with the velours and silks of winter and with the chintzes and cretonnes of summer. That is really too much to ask of any picture. The reason for this is that we are subconsciously tired of the pictures on our walls. We no longer see them, for the visual shorthand which ennui supplies for too familiar objects, reduces pictures to spots on the wall. As a result, most of us do not know whether or not they key in with the decorative scheme of the room.

The Japanese have the picture shifting habit. With the change of each season pictures suitable to the time of year are hung upon the walls, making the room assume a fresh appearance in accord with the new world outdoors. It is a good notion and one which can work wonders with the average Occidental interior.

When you put up your summer draperies, bring out the gay summer furniture slip-covers and open the windows to let in the exciting smell of spring, take a long look at your pictures—then take them down and put others in their place. Why try to compel the dark oil portrait of your ancestor to look light and refreshing? Why ignore somber or dull picture spots when so much effort is put into making the room look fresh and airy?

Store the winter pictures in a closet or in the attic, and look about for others more suitable to the summery atmosphere of your room. Just now the price of pictures is very low. One may pick up excellent color prints, well framed, for next to nothing; the museums have good color prints of the pictures in their permanent collections which average around fifty cents a print. In some cities one may borrow prints from the public library, just as a book is borrowed. Very attractive wall pictures may be devised from good magazine covers. Glue the cover to a piece of stiff cardboard. When dry and firm, varnish the picture with mastic varnish which you can buy in any artist's supply store. With a simple frame, magazine covers may be transformed this way, into very striking decorations, their bright cheerful colors and lively subjects being highly suitable to summer decoration.

In selecting summer pictures, keep the color scheme of your room in mind. It is often difficult to match exact shades of blue, green, or yellow, but it is easy to select pictures which agree with the tonality of the room as a whole. If, for example, your summer chintzes have a dainty flower pattern, the bold, sharp colors of the average magazine cover are out of key with your room. A delicate chintz or cretonne requires pictures of delicate tonality, such as the misty prints of Corot's landscapes, or the fragile pastel or water color reproductions. Etchings or other black and white pictures are also suitable, if the black areas are not too strong.

If the summer draperies and slip covers are gay, with strong coloring, the flat, posterish type of picture will blend into your scheme of color harmony. With the plain or striped slip covers which many people prefer, another rule applies. If the material is of neutral tone, the summer pictures may be as bright and gaudy as you please, by way of lending color interest and color contrast to the room. If the colors are strong, the colors in your summer pictures must be strong, too, to keep up the tonal balance. Or, you can use delicate pictures with monotone draperies and slip-covers, thus establishing the tone of your room with the pictures themselves.

In framing summer pictures, remember

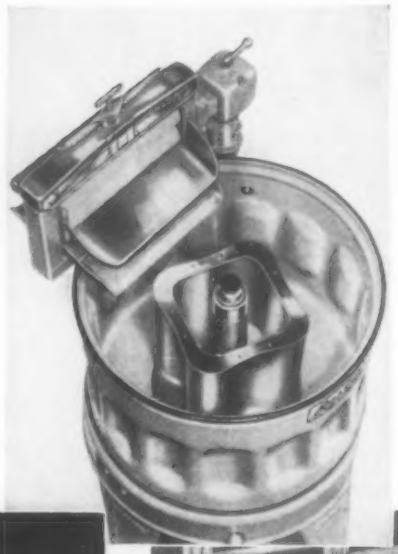
[*Please turn to page 51*]

New equipment for an efficient home laundry

Above: The modern laundry is indeed incomplete without an automatic ironer. With but little practice in using it even an inexperienced worker will become so adept that the greater percentage of the family laundry—flat work as well as wearing apparel—may be ironed on it. Among the newer ironers is the Barton shown here with knee or hand control

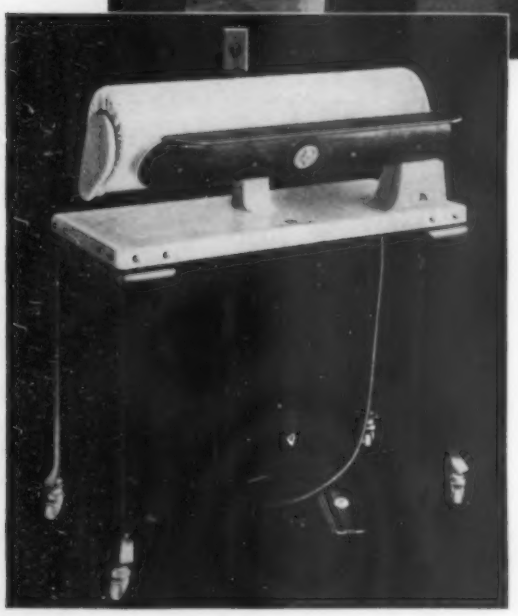
Below: Quite a departure in appearance and ease of operation from the original cumbersome type of ironer is this new General Electric ironer. It has a thermostatic control which keeps the heat at the desired temperature and will iron all types of fabrics from crêpe de chine to heavy woolen. When not in use the leaves fold over and form a work table top

Below: In the Barton electric washer the convolutions in the tub wall and the shape of the compartment agitator produce a gentle squeezing action similar to washing by hand. Light silk pieces or infants' clothes may be washed separately in the compartment agitator without filling tub



Above: This model of the Westinghouse washer has a nine-pound capacity—sufficiently ample for the average family laundry. The suds are forced through the clothes by a Para-Vane 4-fin agitator; the corrugations also assist in the washing action. The machine itself is easy to care for as it is finished both inside and outside with durable porcelain enamel

Below: Here is a dryer type of washer. Instead of the conventional style of wringer this General Electric washer is designed with a spin basket which whirls around rapidly and thus extracts the water from the clothes, leaving them damp-dry so that they may be ironed immediately if needed



Seamless construction is a decided asset in the ease of caring for a washer. At left is an interior view of a seamless bowl used in the Speed Queen Washer. It is made of heavy gauge monel metal, highly polished. International Nickel Co.

At left: The principle of under-roll front feeding is employed in the design of the new Westinghouse ironer, carrying steam and heat away from the operator and permitting it to escape at the back. Both foot control and finger-tip control are provided. Roll open at either end. Where floor space is quite limited this same type of ironer may be obtained for use on a table

Laundering the new summer linens

Helen B. Ames

STYLES in table linens, like fashions in clothes, change with the seasons. New weaves and new color combinations replace old designs, supplying novel features for the hostess who is seeking variety, and meeting the special demands of the time of the year.

But while these innovations bring novelty to the table, they often mean complications at the tub. Old style or new, the freshness of our table coverings is our main consideration. And when we replenish our stock with untried fabrics and unfamiliar patterns we must learn the best way to wash them.

Don't hesitate, however, to dress your table with the deep-dyed plaids, the bright-banded materials, and the lovely embroidered fabrics that are shown in the shops this spring. If you buy those that are marked "color-fast," the laundering will be simple.

Of course, no guarantee will cover careless handling in the washtub. The manufacturer does his part, but he can't make them fool-proof. The gay weaves from Italy and Czechoslovakia, the printed crêpes from Japan, and all colored pieces, should be washed in lukewarm water and rinsed carefully. Wash each article separately, as strong colors may affect the lighter ones. Some of the dye may come out in the water, but this "bleeding" of colors does not necessarily mean that they are fugitive. Guaranteed colors often contain an excess on the surface, which washes off without destroying the original brightness of the pattern.

Luncheon cloths, napkins, runners, and other small pieces can be rolled in a Turkish towel, to remove the moisture. Care should be taken to see that two surfaces of the fabric do not touch each other. Otherwise, the damp colors may crock off. Remove from the towel and hang in a shady spot until nearly dry. The piece is then ready to iron.

The sprightly embroidered figures on cocktail napkins will retain their gayety and sharp outlines if they are washed in this manner. Heavily embroidered runners and doilies should be dried flat. If hung on the clothes line, the colors may run into each other, or into the plain center of the cloth. When ironing, dampen the center lightly with a wet cloth, but do not moisten the embroidered part. The ironing should be done on the wrong side, over a pad, or folded cloth.

Brush tangled, wet fringe with a stiff whisk broom instead of combing it

The sprightly embroidered figures on cocktail napkins will retain their gayety if rolled first in a Turkish towel

Most of the peasant cloths have fringe, which presents another laundering problem. If you brush out the tangles with a stiff whisk broom, while the fringe is still damp, the threads will be neat and smooth when dry. A brush is better than a comb, as combing is likely to tear the fringe. If the ends are frayed, trim them even with the scissors.

Materials change less often than colors and designs, but every once in a while new mixtures are made, to lengthen the life of the fabric or improve its appearance. Rayon damask, for instance, gained popularity when the rayon was combined with cotton, instead of with linen. Linen and rayon made a good-looking fabric, but the combination did not launder well because the linen threads contracted at a different rate of speed from the rayon. Rayon becomes weak when it is wet, so something strong, like cotton, was needed to give it support.

Rayon damask will stand washing indefinitely if directions below are followed

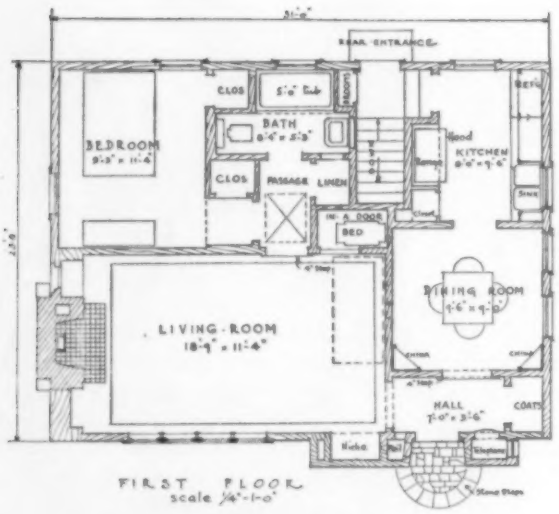
Merrill

If the usual rules for laundering rayon are followed—tepid water and gentle handling—this modern damask will stand washing indefinitely. Twisting and rubbing is likely to break the long rayon threads which form the pattern. If the damask is white or ivory, soaking is advised. Fifteen minutes or more in a rich suds will loosen the dirt and simplify the washing. The once popular pastel damasks with lace-like borders are now less in demand than snowy white or delicate ivory. Tinted rayon damask should be dried in the shade. While dyed rayon is little affected by the sun's rays, the cotton may fade, leaving the pattern too prominent.

Another table fabric which has im-

[*Please turn to page 43*]

A $4,000 English cottage of great charm

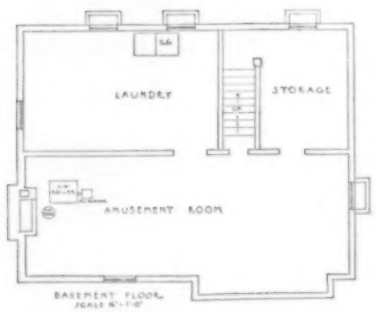


Designed by Cecil Odlin

The architect has suggested in the accompanying drawings a small home designed to fit the requirements of a small family with a moderate income

Area and costs:

The area covered by the floor plan is 31′ 0″ wide by 23′ 8″ deep and contains 770 square feet. The house contains approximately 14,350 cubic feet and figured at the cost of 28c per cubic foot would cost about $4,000. It can be erected on a 40′ 0″ lot if desired where it does not conflict with local requirements relative to width of side yards.



Exterior design:

The exterior design is an English cottage type and its charm lies in the extremely low roof lines with random laid wood shingle roof, textured surface stucco walls, stained woodwork, and batten blinds, stone chimney and steps. This design will also readily lend itself to the use of stone, brick, wood siding, or shingles.

Plans:

The *dining room* is entered from the hall with a 4″ step at the plaster arch. The location of this arch can be changed if desired to enter from the living room. The dining room is 9′ 6″ wide by 9′ 0″ deep, is well lighted and will easily seat six people. The corner type china closets have a decided appeal.

The *kitchen* is 9′ 6″ deep by 8′ 0″ wide. The sink is located below the window, with refrigerator space at the far end with cupboards and counter below. On the opposite

[*Please turn to page 51*]

The house is approached by a flagstone walk with circular stone steps at the entrance, and the hall is entered through deeply recessed circular head stucco arch and circular head batten type door with a small circular lookout leaded glass panel and with hammered wrought-iron hardware. The entrance hall contains a coat closet, door to mail box, and a telephone niche with a small window

1 house remodelled 4 ways

Suggestions by
F. Clare Hinkley

1. For those to whom the picturesqueness of French Provincial holds a special charm, here is a suggestion. New sash . . . new chimneys . . . the old porch in a new guise . . . the gingerbread in the gables replaced by weathered boarding . . . a tiny dovecot tucked up under the end of the gable roof-tree

2. An English cottage plucked from a Surrey roadside! What a difference a few details can make—clipped gable and a pair of diamond-paned casements . . . a little covered entrance . . . an overcoat of warm gray stucco . . . massive chimney of soft, red bricks . . . a trim hedge

3. For the more sophisticated comes this little house from the Cotswold Hills—cast or cut stone gable trim and finials . . . a chimney with twin diagonal stacks . . . a stone-trimmed doorway and stone heads over the new casements. Add a few evergreens about the foundation and a boot-brush on the flagstone step, and there you are—a perfect transformation!

Center:
The old house
before remodelling

4. The New England Colonial! Simple and direct, to many of us it spells all that is to be desired. With its white shingled walls, its green roof and shutters, it fits admirably into any setting. Top it off with a prim picket fence and a clump of hollyhocks—what more could you wish? A new freshness and spirit with no sacrifice of the associations of years of living that have made it "home"

Summer coverings for

The well-dressed bed, too, must be appropriately and comfortably outfitted for summer living—the more formal taffeta and heavier types of spreads are carefully packed away and replaced by those which are cooler looking and easily laundered or cleaned. But that does not mean that we should turn back to the hospital type of spread when the shops offer so many new patterns

Dana B. Merrill

Above: A reversible cotton bedspread in falling leaf pattern can be had with white background and a choice of colors—rust, blue, red, gold, green, and orchid. The center has a ribbed effect; a wide border around sides and bottom. For double or single beds. Scranton Lace Co.

At right: Candlewick tufting—an art preserved for generations in the Blue Ridge Mountains—is smartly carried out in this bedspread in brown and rust with tan background. It wears very well and is very easy to launder—requiring no ironing, merely a vigorous shaking when almost dry. Cabin Crafts

Lammers

At right: A charming carriage robe or shawl for his or her majesty, the baby. It comes in a lovely fresh pink or blue with white border, 3½ inch wool fringe, and appliquéd design—on this particular one an adorable gamboling lamb. The size is 30x36 inches. Pepperell Mfg. Co.

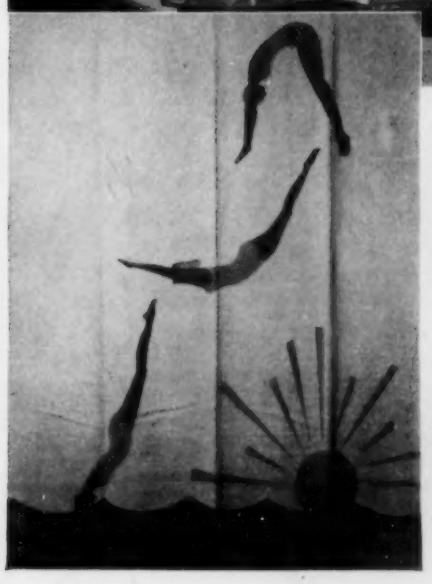
At right: Especially well adapted for summer use is this reversible cotton bedspread with conventional gingham tulip pattern in all-over design. The one shown has rust and white colorings, but it comes also in a number of other colors: blue, rose, red, gold, green, and orchid. The sizes are 72x105 and 90x105 inches. Scranton Lace Co.

bed, crib, and beach

Perugia is the name of the Stevens spread below. It is an authoritative Italian peasant pattern with textured top, figured border, and fringed edge. A choice of three colors—red, green, or rust on a light cream background. And there are sizes to fit either a single or double bed. This spread is attractive in a bedroom having Colonial or Provincial furniture. Clarence Whitman & Sons, Inc.

The Atlas Studios

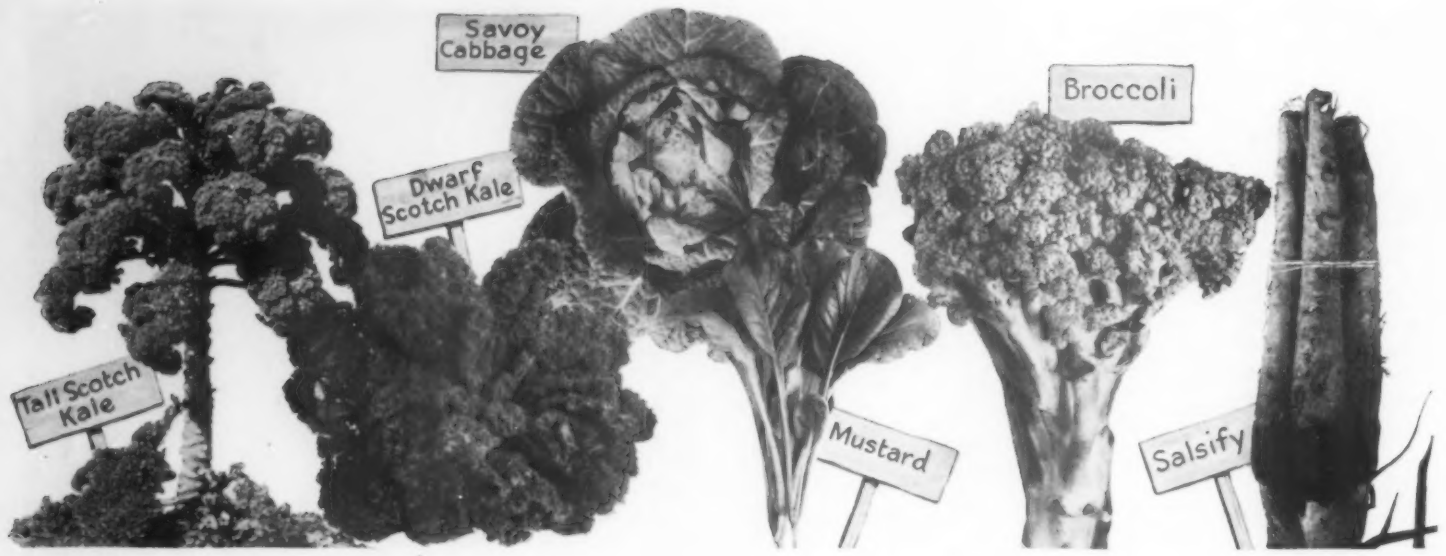
Above: Crisp and cool looking is this spread of vat dye organdy. It is made of plaid in one of four colors—rose, blue, gold, or green, on white and the flounce on either side is joined to the center with a strip of plain organdy of a matching color. Window draperies and dresser and vanity scarfs may be obtained to match it. Kemp & Beatley



Above: Strongly woven blanket from 100% pure new virgin wool, blended scientifically to produce just the right texture for warmth and wear. Chatham Mfg. Co.

At left: Especially well suited in both design and texture for beach use is this blanket 70x80 inches made of 85% wool on cotton warp. A variety of colors is available. Chatham Mfg. Co.

At left: Here is a Nantucket bedspread of cotton weave. The conventional design is carried out all over in two shades of blue on white. It has a scalloped border firmly stitched. Its size is 90x105 inches—for a double bed. Very well suited to the summer cottage or it may be used to give a cool appearance to the town house. Cannon Mills



Plant deliberately for winter shelves

THE old idea of storing and canning the surplus of summer's vegetables for winter use has little place in up-to-date garden economy. It is inefficient, wasteful, inadequate, and does not give either the variety or the fine table quality that the modern housewife demands.

Far better is to plan and plant deliberately for winter requirements, thus providing a wide variety, and removing the curse of endless sameness which has prejudiced so many home gardeners against attempting to grow their own vegetables for winter as well as for summer. And further, it enables the grower to secure the best of quality in his various products—something quite impossible when he depends upon summer left-overs for the winter supply.

In presenting the advantages in growing one's own vegetables for winter as well as for summer, variety and table quality are given first consideration.

The dates given indicate the periods during which planting may be done especially with a view to winter use. Of course, the longer the growing season in any section—that is the later the normal "killing-frost" date—the later the planting can be done. And remember that the *later* the planting, the more important it becomes to use *early* varieties.

Plant for storing

Vegetables which, under suitable conditions, may be kept in their natural state:

The root crops are the easiest of all to keep; part of crop, in most cases, may be stored in pits or mounds out of doors, if cellar space is lacking. *Beets:* June 1–July 15; Detroit Dark Red; Black Red Ball. *Carrots:* June 1–July 1; Half-Long Nantes; Amsterdam Forcing, for late sowing. *Turnips:* July 1–August 15; Amber Globe; Golden Ball, for late planting; *Ruta Bagas:* June 15–July 15, Golden Neckless; Golden Heart for late; *Parsnips:* almost invariably over grown for winter use; sow June 1 to 15th, watering thoroughly to secure quick germination; may be left in the ground through winter; *Salsify:* June 1–10; winters in ground. *Witloof* (French Endive): June 1; roots stored and easily forced throughout winter to supply delicious fresh salad. *Potatoes:* June 1–10, later below Philadelphia; late planting, where space is available, will give "spuds" of ideal table and keeping quality, and often succeed better than earlier plantings, having cool nights to prolong growth. *Beans:* June 1–August 1; should be grown in abundance, as any surplus for summer use or canning may be kept in dry state; one of the best substitutes for meat; for dried beans, use Red Kidney, Improved Navy (Pea), Dwarf and Pole Horticultural, and any of the Limas. *Cabbage:* Seed, June 1–July 1; plants, June 15–August 1; heavy producer in proportion to space occupied; Penn State Ballhead (an improved Danish Ballhead), Red and Savoy kinds for table variety. *Cauliflower and Broccoli:* for fall and early winter; start somewhat earlier than cabbage. *Celery:* plants, June 15–July 15; *Squash:* Large winter varieties, June 1; smaller sorts, good for both summer and winter use, best for moderate sized gardens, June 1 to 15, Table Queen (Acorn, Des Moines), Delicata, Fordhook.

Planting suggestions by

F. F. Rockwell

Plant for canning

Late plantings, planned especially for canning, assure crops of uniform good quality, and permit the work to be done during the cooler weather of late fall. *Tomatoes:* Seed, June 1–10; plants June 1–July 15, (cuttings from early plants root readily); most important home canning crop; green fruit good for cellar ripening and pickles; Marglobe and Scarlet Topper are disease resistant, and heavy yielders of exceptional quality. *Corn:* June 1–July 10; early varieties, such as Golden Bantam, for late planting. *Peas:* July 15–August 1; dwarf varieties to mature in cool fall weather. *Beans:* (See above); Giant Stringless Greenpod; Burpee's Kidney Wax. *Beets:* (see above); Ohio Canner.

Plant to leave where grown

A small group of vegetables so hardy that they may be left where grown; table quality improved by frost; gather direct from garden, until December or January, even in northern states; farther south, all winter. *Kale:* June 15–August 1; Dwarf Green Curled; Dwarf Siberian, extra hardy, for north. *Brussels Sprouts:* June 1–July 1; Dalkeith. *Mustard:* July 1–August 15; cook as "greens" like spinach. *Spinach:* July 15–August 15. King of Denmark. *Turnip:* July 15–August 15; Seven-top; for "greens."

Plant for pickling

Cucumbers: June 1–July 15; Everbearing; Fordhook Pickling. *Tomatoes:* Green fruits, in various combinations. *Beets:* (See above.) *Melons:* June 1–June 15; citron; also Honey Dew, Honey Rock, and Honey Ball, the not-quite-ripened fruits of which make most delicious preserves.

Cheese cake—a popular and wholesome dessert

Dana B. Merrill

Some German Milwaukee favorites

Many of the good old substantial dishes have stepped aside for some of the newer, more fantastic ones. But, like all genuine things, the old ones will always ring true, and it is therefore a pleasure to give you the recipes below, collected by Clare McAllister in a city famous for German cooking

THE first recipe, a standard one for an economical dinner, is for pot roast. Purchase a cheap meaty cut of beef, 3 or 4 pounds in weight. Place 2 tablespoonfuls of lard or drippings in a granite pot with close-fitting cover. Heat until smoking hot. Place the meat in the pot and sear on all sides until it is well browned. Add ½ cupful vinegar, 1 cupful water, 4 or 5 bay leaves, 4 or 5 whole cloves. Cover and simmer very slowly 4 or 5 hours until tender. There should never be more water than sufficient to keep the meat from burning. When ready to serve, remove the meat, take the cloves and bay leaves from the liquid and thicken it for gravy. As we use this pot roast, vegetables are never cooked in the pot with it, as is the usual custom. Carrots and onions may be cooked separately and served with it.

Left-over fish

Place suitable pieces of cooked fish in a glass jar. Add 2 cloves, 3 bay leaves, 1 onion raw and thinly sliced. Cover all with vinegar. If vinegar is exceptionally strong dilute with water. Cover and let stand several days to ripen and permit the flavors to blend. Drain and serve cold with a salad.

Pork and sauerkraut

A meat dish enjoyed particularly by Germans is pork served with sauerkraut. Since dieticians have told us of the many vitamines and virtues of sauerkraut it is well to have several ways of serving it. In addition to sauerkraut cocktails you may now have "sauerkraut and schweinefleisch." Purchase 2 pounds of sauerkraut or a large can. Place it in a kettle and add water to make up liquid to half its depth. Have ready washed the lower cut of a leg of pork (the section between the hock and the leg proper). Place it in the sauerkraut. Bring quickly to a boil, then simmer for 2½ hours. To serve, remove the pork and carefully take off the skin. Place pork on a platter and surround it with sauerkraut. For a touch of color you may garnish with tiny beets and sprigs of parsley.

Cheese cake

A popular German dessert is cheese cake. In German homes the filling is very often baked on a küchen base. That is, an oblong pan filled one third with a dough mixture as given in a recipe for apple küchen; or more simply a baking powder biscuit dough may be used. The filling is spread over the raw dough mixture and baked until it is a golden brown. For party occasions a pastry base may be used: line two pie tins with rich pastry, fill with the cheese mixture, and bake. For this have the oven very hot (425° F.) for 10 minutes, then reduce to 375° F. and bake until brown, otherwise the pastry will be soggy. For the filling use:

- 3 cupfuls cottage cheese
- ½ cupful currants
- ⅓ cupful sugar
- 2 eggs, well beaten
- ¼ cupful sweet milk or cream
- ¼ teaspoonful cinnamon
- ½ teaspoonful salt

Place cheese in a bowl and add milk. Mix well so that no lumps remain in the cheese. Add beaten eggs. Add salt and cinnamon to sugar, mix and add all to the cheese mixture. Add currants and mix well. Pour in pie shells or spread on küchen mixture. Bake until custard is set and top is brown—25 minutes at 375° F.

Honey cakes

These honey cakes are a Christmas sweet, but are delicious at any season.

- ¾ cupful chopped citron
- ¾ cupful chopped almonds
- 2 cupfuls brown sugar
- 3 eggs
- 3 cupfuls flour
- 3 tablespoonfuls honey
- 1½ teaspoonfuls soda
- ½ teaspoonful cinnamon
- ½ teaspoonful allspice
- 1 teaspoonful cloves
- ½ teaspoonful ginger
- ¼ teaspoonful nutmeg

Beat the eggs in a large bowl, add brown sugar and syrup, and mix in the sifted dry ingredients. Add nuts and citron. Bake in a large pan, spread thinly. While still warm ice with ½ cupful sugar and ¼ cupful water boiled until it threads. Cut in 1¼ inch squares and let cool. The syrup will crystalize and form a thin, crackly icing.

Coffee küchen

This sweet spiced cake served hot with breakfast coffee will form a Sunday morning treat,

[*Please turn to page 43*]

Prize-winning ice-box recipes

Photo courtesy "The Silent Hostess"

Never before have we seen such a large collection of really good recipes as were submitted in response to the contest, which was announced in our February issue, offering a prize of two dollars each for the best ice-box recipes. We sincerely regret not being able to publish most of them, but we have purposely taken more space than originally allotted so that we might offer you a goodly number of them

Peppermint cream freeze

Crush ⅓ pound peppermint stick candy in a bowl and add ¼ cupful whole milk. Dissolve candy partially. Add ⅓ cupful paper shell pecan meats which have previously been toasted. Cool mixture and fold in 1½ cupfuls lightly whipped cream. Add a pinch of salt and two teaspoonfuls honey. Freeze in tray of mechanical refrigerator.

Mrs. Cornelia Dorrier,
Scottsville, Virginia.

Ice-box pie crust

- 1 cupful lard
- ½ cupful of boiling water
- 1 teaspoonful salt
- 3 cupfuls flour

Pour the boiling water over the lard; add the salt and blend until creamy. Add the flour and mix thoroughly. Place in ice box for several hours. This makes enough for one 2-crust medium-sized pie and one pie shell. This can be made when convenient and kept in the ice-box ready for immediate use.

Maud W. Smith,
Skowhegan, Maine.

Raspberry Ice-box pudding

- ½ pound butter
- 1 cupful sugar
- 4 eggs
- 24 lady-fingers
- 1 can best quality raspberries

Cream butter and sugar until well blended; add one egg and beat well until all four eggs are used. Then add the drained raspberries, stirring into mixture with a fork so that berries will not be entirely broken up. Line a mould with the lady-fingers, both sides and bottom; place on these a layer of the raspberry mixture, add another layer of lady-fingers and alternate until the mixture is used. Place in ice box for 24 hours. Slice and serve with slightly sweetened whipped cream, flavored with vanilla.

Mrs. E. E. Wall,
Sayre, Oklahoma.

Bride's success

- ½ lb. graham crackers
- ½ lb. marshmallows
- ½ lb. dates
- 1 cupful nut meats
- ½ pint heavy cream, whipped

Put aside four crackers. Cut marshmallows, dates, and nuts in small pieces, and crush crackers. Combine all ingredients and mix well with cream. Roll in sausage form. Crush remaining crackers and cover roll. Place in ice-box for at least one hour. Slice and serve with whipped cream.

Edna A. Casto,
Kenmore, New York.

Frozen pistachio cheese salad

- 3 small packages cream cheese
- 1 small package Roquefort cheese
- ½ cupful chopped pistachio nuts
- ½ teaspoonful salt
- 1 tablespoonful lemon juice
- ¼ cupful cream, whipped
- Green vegetable coloring

Mix cream cheese with the Roquefort until soft. Tint the mixture a delicate green with the coloring. Add chopped nuts, salt, and lemon juice. Fold in whipped cream. Turn into refrigerator tray and spread smooth to ¾ inch in thickness. Chill until firm. Cut into small squares and serve on crisp lettuce garnished with radish roses or cucumber slices. Pass French dressing.

Mrs. Donald Gray,
Rochester, New York.

Ham mousse

- 1 pt. chopped, lean ham
- 3 tablespoonfuls butter
- 3 tablespoonfuls flour
- 2 cupfuls rich milk (I prefer evaporated)
- ½ teaspoonful salt (govern by saltiness of ham)
- ⅛ teaspoonful white pepper
- ⅛ teaspoonful paprika
- ⅛ teaspoonful mace
- 1 tablespoonful granulated gelatine
- 2 tablespoonfuls cold milk
- 1 cupful whipping cream

Prepare the ham and set aside. Make a white sauce by cooking the butter and flour to

a paste and then add the milk and seasonings. Add the gelatine softened in the cold milk and simmer until the gelatine is dissolved. Add the ham and set aside to cool. Just before it stiffens, fold in the whipped cream and pour into a wet mold. When thoroughly set, remove from the refrigerator, turn out, and garnish.

Mrs. R. E. Steele,
Valparaiso, Indiana.

Molded fish with olive garnish

- 1 cupful flaked fish
- 6 anchovies
- 2 tablespoonfuls gelatine
- Salt and paprika
- 1 pint clear stock
- 3 hard cooked eggs
- 1 cooked carrot
- ¼ cupful cold water
- ½ cupful button mushrooms

Place the stock in a kettle, and when it comes to a boil season with salt and paprika; then stir in the gelatine that has soaked in cold water for several minutes. Stir until thoroughly dissolved. Decorate a wet mold with slices of hard cooked eggs, cutting off the ends and chopping them up to add to the fish mixture. Stir the flaked fish, chopped mushrooms, carrot, and the anchovies worked into a paste into the aspic mixture. If not seasoned enough, add a little more salt and paprika. Pour into a mold and put into the ice box until firm. When ready to serve turn on a bed of crisp white lettuce and garnish with stuffed olives and sprigs of parsley.

Miss Dernie Bourdier,
Patterson, Louisiana.

Ice-box rolls

- 1 Fleishman's yeast cake
- ½ cupful lukewarm water
- ⅔ cupfuls butter
- ½ cupful sugar
- 1 teaspoonful salt
- 1 cupful mashed and whipped potatoes
- 1 cupful scalded milk
- 2 eggs, well beaten
- Enough flour to make a stiff dough (8 to 9 cupfuls)

Soak yeast in the warm water. Melt butter in scalded milk and cool. Beat eggs and then add milk with butter, salt, sugar, potatoes, yeast, and flour. Cover and put in refrigerator. The more you knead rolls, the better.

Mrs. J. Ryan,
Gillette, Wyoming.

Pistachio pineapple mousse

- 2 cupfuls pineapple juice
- ¼ cupful lemon juice
- Sugar to taste (about ⅓ cupful)
- Green coloring paste
- 1½ cupfuls heavy cream
- 1 teaspoonful vanilla
- Powdered sugar to taste
- ¼ cupful chopped pistachio nuts

Mix the pineapple juice and the lemon juice together. Sweeten to taste and color a delicate green with the coloring. Half fill the tray of your refrigerator (or a quart brick mold) with this mixture and place in the refrigerator while you finish mixing the rest of the ingredients. Whip the cream until stiff, sweeten to taste with the powdered sugar and mix in the vanilla. Add the nuts, chopped, and then pour over the pineapple mixture. Freeze for 4 hours. (If the brick mold is used, pack in ice and salt and freeze for 5 hours.)

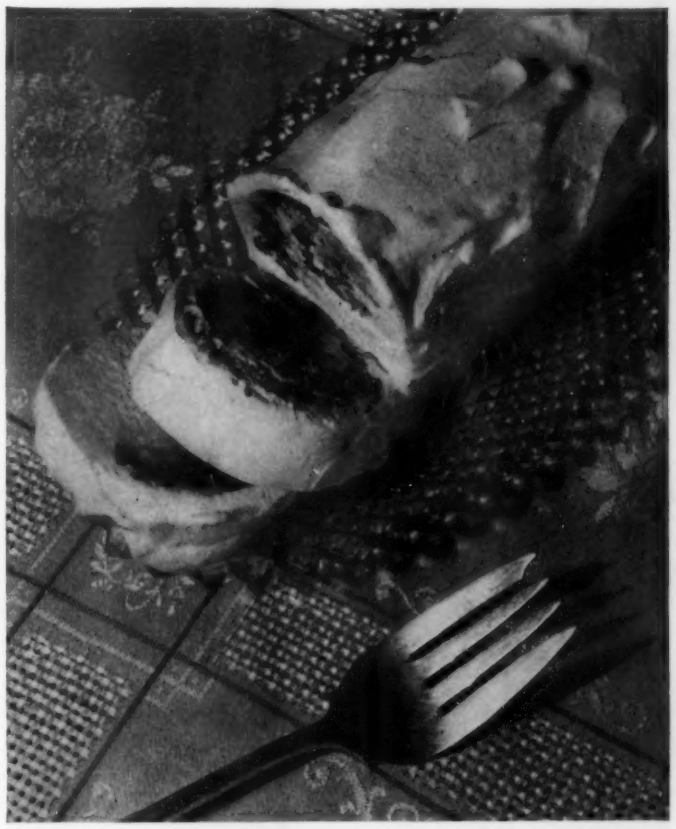
Mrs. Virginia E. Wiegand,
Los Angeles, California.

Zwieback dessert

- 1 package zwieback
- ½ cupful melted butter
- 2 cupfuls spiced apple sauce

Put the apple sauce through a sieve with a medium amount of liquid. Roll or grind the zwieback. Pour the melted butter over the zwieback crumbs. Make three layers of zwieback and apple sauce, with crumbs on the top. Set in the mechanical refrigerator for twenty-four hours. Slice and serve topped with whipped cream.

Mrs. George B. Webber,
Chatham, New Jersey.



Dana B. Merrill

Chocolate ice-box roll — **For this you will need 1 can chocolate cookies and ½ pint whipped cream flavored with vanilla and sugar. Spread one side of a cookie and place it against another until all have been held together with cream. Cover the roll with whipped cream and put it in the ice box for at least 3 hours, and preferably longer. For serving, cut slices diagonally across the roll**

Vegetable venture

- 1 medium bottle stuffed olives (chopped)
- 2 medium sized carrots (grated)
- Equal amount chopped celery
- 1 small can shredded pineapple
- ½ package lime gelatine
- 1 cupful hot water

Mix olives, celery, carrots, and pineapple thoroughly. Dissolve the lime gelatine in the hot water and cool. Add the vegetable mixture and chill in refrigerator freezing pans. Serve on lettuce leaf with mayonnaise and a sprinkling of paprika.

Mrs. Laura Babb,
Richmond, Virginia.

Pineapple and apricot ice-box pudding

Cook in a double boiler until thick:

- 1 cupful apricot pulp
- ⅓ cupful shredded pineapple
- ⅓ cupful sugar
- 2 beaten eggs

Chill. Cream ½ cupful butter, add 1 cupful powdered sugar. Beat until creamy, then add apricot mixture, and fold in 1 cupful whipped cream. Pour over alternate layers of split lady-fingers. Place in ice box for twenty-four hours. Serve with whipped cream.

Miss Nina Meyers,
Council Bluffs, Iowa.

Cantaloupe cocktail

- 2 medium sized cantaloupes
- 2 tablespoonfuls powdered sugar
- 1 tablespoonful lemon juice
- ¼ teaspoonful salt
- 2 small bottles maraschino cherries and syrup
- ¼ cupful preserved ginger and syrup

Cut cantaloupes in half, remove the seeds and scrape the meat from the rind, carefully retaining all the juice. Add sugar, lemon juice, and salt. Cut cherries and ginger in small pieces, add syrup and juices. Mix all thoroughly and freeze to a mush in a mechanical refrigerator. Serve in cocktail glasses and decorate with fresh mint leaves. Use as a first course for luncheon or dinner.

Mrs. M. H. Bell,
Oil City, Pennsylvania.

Chicken mousse

- 1 tablespoonful gelatine
- Yolks of three eggs
- ¼ teaspoonful salt
- ¼ teaspoonful paprika
- 1 cupful hot chicken stock
- 1 tablespoonful cold water
- 1 cupful cooked chicken
- ⅓ cupful almonds
- 1 cupful heavy cream

Beat egg yolks, add salt, paprika and stock. Cook in double boiler until it thickens. Then add gelatine soaked in the cold water. Add the chopped chicken and nuts. Set on ice to cool. When it begins

to thicken fold in whipped cream. Place in refrigerator at least two hours. Garnish with sprigs of parsley and lemon. Serve with tomato jelly or salad.

MABLE DAVIDSON,
Patricksburg, Indiana.

Coffee ice-box cake

12 oz. or 3 cubes of butter
1¾ cupfuls powdered sugar
4 egg yolks
Small cupful of strong coffee
2½ dozen lady-fingers

Cream butter and sugar well, add eggs, and last coffee. Beat until smooth and creamy. Spread some of this mixture around the sides and bottom of a bread loaf pan, then put in a layer of halved lady-fingers laid lengthwise in the pan. Spread on thickly more cream, then lady-fingers, until mold is filled. Put in the ice box over night. Take from mold, decorate with whipped cream. Will serve 12 persons.

MRS. MAX MOYE,
El Paso, Texas.

Ice-box cheese wheels

Cream together until very smooth, one package cream cheese and ¼ pound butter. Add 1¼ cupfuls of pastry flour, pinch of salt, sifted together, and stir until well mixed. (This should be firm enough to make a dough that will roll out like pie pastry.) Roll out very thin and spread with apple butter. Sprinkle with finely chopped nuts. Form into a roll like jelly roll and place in refrigerator over night. When ready to use, slice very thin and bake in oven about 325 degrees until a light brown. These are especially good to serve with salad at a luncheon or at an afternoon tea.

MARTHA E. CUTLER,
Peterborough, N. H.

Strawberry delight

2 cupfuls heavy cream
1 cupful mashed strawberries
1 cupful sugar
½ tablespoonful gelatine
¼ cupful water

Thoroughly mash the berries. Soak gelatine in ¼ cupful of cold water until dissolved. Add the gelatine and sugar to the crushed berries. When the mixture is beginning

[*Please turn to page 39*]

MEATLESS DINNERS ONCE A WEEK

Laurel Elizabeth Weiskirch & Anita Weiskirch Gleerup

TO MY mind, one of the most valued facts in substituting a less costly dish than meat, is the tying of a substantial rock to the tail of a budget when it starts skyrocketing. A meatless day has a soothing, stay-at-home influence upon the contents of one's purse. However, do let me caution you! Don't let the meatless dinner be a drab, unattractive one. And equally, don't designate the same day, or even the same part of the week (early, middle, or late), for this particular meal. Surprise your family. Tax your ingenuity. Substitute colorful dishes, those that appeal to the eye as well as to the palate. Now for a few helpful hints as to dishes that will serve as meat substitutes in the family menus. They are as follows:

Dana B. Merrill

Noodles on onion bed: Boil 1 cupful wide noodles in salt water, and drain. Heat 1 tablespoonful olive oil and two tablespoonfuls butter in a frying pan and into it slice thinly 3 Bermuda onions, separating onion circles. Sift 1 tablespoonful flour over the onions. Cover pan and cook slowly 15 minutes. Remove cover and brown. Beat 2 eggs, pour over onions, and cook until sides curl. Add hot noodles and mix

Vermicelli with mock turtle soup sauce

Melt 1½ tablespoonfuls each, butter and bacon grease in a frying pan. Add 1 small chopped onion and sift 1½ tablespoonfuls flour over it. Add 2 cupfuls boiled vermicelli and fry until a light brown. Heat 1 tablespoonful tomato catsup with 1 can mock turtle soup. Serve vermicelli in a heated dish and pour the mock turtle sauce over it.

Rice filled apples, baked

Wash 6 or 8 apples, core, and scoop out center. Chop the portion of apple removed, add 1½ cupfuls steamed rice, 2 tablespoonfuls melted butter, ½ cupful brown sugar, I teaspoonful vanilla, ⅓ cupful canned milk or light cream, and ¼ teaspoonful nutmeg, and mix well. Fill apples with mixture, heap high, dot with butter dice, moisten with lukewarm water, sprinkle with brown sugar, and bake in a moderate oven until apples are tender. Serve with a sauce made by heating together ¾ cupful lukewarm water, 2 tablespoonfuls butter, and ⅓ cupful brown sugar.

Rice baked with fresh spinach

Mix 2 cupfuls steamed rice and 2 cupfuls cooked spinach, and season with ¼ teaspoonful each, salt, celery salt, and either grated onion or its juice. Add a hard-boiled egg, chopped fine, and ¼ cupful melted butter or stock, and mix well. Put in a well-buttered baking dish, and bake in a moderate oven 20 or 25 minutes. When ready to serve, sprinkle with ¾ cupful bread crumbs that have been lightly browned in butter, and with a finely chopped hard-boiled egg.

Macaroni baked with apricots

Season 2 cupfuls boiled macaroni with ½ teaspoonful salt and ¼ teaspoonful nutmeg, add 2 well-beaten eggs and ¾ pint milk, and mix well. Wash 2 cupfuls apricots thoroughly in cold water, drain, put in a double boiler, cover partially with lukewarm water, sprinkle with 1 tablespoonful brown sugar and ½ teaspoonful cinnamon, cover, and cook until skins begin to break or until apricots are very tender. Dissolve ¾ cupful powdered sugar and 1½ tablespoonfuls cornstarch in a small quantity of water, add to boiling apricots, and cook for 5 or 6 minutes. Butter a baking dish, spread with a layer of macaroni, then a layer of apricots, and continue to alternate the layers, ending with a top layer of apricots. Dot generously with butter, sprinkle very lightly with cinnamon, and bake in a moderate oven until a golden brown.

Noodles and cherries

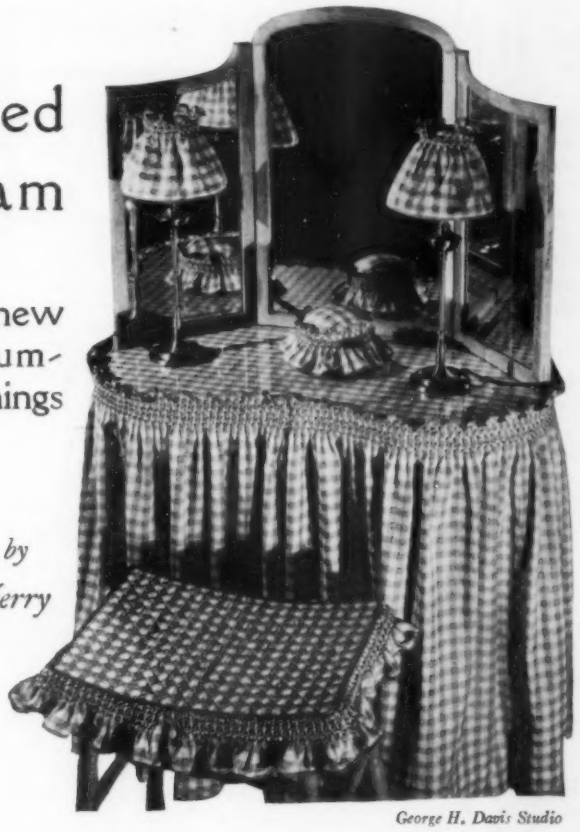
Heat 3 cupfuls boiled noodles over hot water. Put 1 quart

[*Please turn to page 43*]

Smocked gingham

Sounds a new note in summer furnishings

Suggestions by Christine Ferry



George H. Davis Studio

CHECKERBOARD gingham — woven in half-inch blocks of white and a solid color alternating with those in which the two threads are intermingled, a material to be found in any cotton goods department—may be used for many purposes other than that for which it was designed.

Because of the freshness of its coloring, the modest figure at which it may be purchased, and its dependable tubbing qualities, this material has long been a favorite for the curtaining of kitchen windows, but only recently have we learned how smartly decorative it may be when used in connection with the pine, maple, or painted furniture so popular for the furnishing of dining and bedrooms.

With the addition of contrasting bindings it is possible to secure many stunning tri-color combinations, and when the fullness is held with smocking in the color of the binding, using the lines of the checks as a guide for the stitchery, the result is irresistibly quaint.

Red and white gingham bound and smocked with a medium shade of blue is stunning. So is Copen blue and white, or black and white in combination with lacquer red, or yellow and white with brown, or apple green with red-orange.

A leaflet

giving full directions for making dressing table and window trims of smocked gingham may be obtained for 6¢ in stamps from The American Home, Garden City, New York

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This advertisement is published so that you will be familiar with your architect's reasons when he specifies L·O·F Improved Quality Window Glass. If he does not discuss glass with you, bring up the subject yourself. It is an important one, on which you should be fully informed.

Libbey Owens Ford Glass Company — L O F — Double Strength Quality

The L·O·F label is your protection. Always look for it. A blue label indicates double strength, a red label single strength.

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What—never scrub a toilet-bowl? No, never!

IMAGINE *never* scrubbing a toilet-bowl! Some people *never* do. Yet they have a spotless, sparkling toilet, free from odors and germs! They use Sani-Flush. Even the unseen trap, where a brush can't reach, is safe and clean too.

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At grocery, drug, and hardware stores, 25c. *(Another use for Sani-Flush—cleaning automobile radiators. See directions on can.)*

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Let's make it!

There is great satisfaction in making something out of nothing, or almost nothing, and the Editor of The American Home, is giving me an opportunity to tell you about some of the things I have made for my own home out of simple materials. I shall be glad to give you further details about these plans if you will write me, enclosing a stamped, addressed envelope.

Louise Tillotson

Drawing by Caroline Keith

These draperies were made of many pieces of silk sewn together in strips of different lengths but uniform width

THERE is certainly something in this Victorian atmosphere the decorators have been planning for us lately. I have found myself knitting and sewing and even embroidering with all the old fervor of fifteen years ago. But the knitting is boucle instead of wool, and the patchwork with its myriads of new designs that grandmother never thought of, is used for a lot of things besides quilts.

I'm afraid you'd think me extreme if I told you about the patchwork wallpaper I put on a bathroom recently, but patchwork draperies are more within the realm of reason, and the more you study the idea of patched designs in decoration the more uses you will discover for them.

For instance, in a nursery, where we must wash everything in use—without recourse to dry cleaners, patchwork draperies made of all sorts of ginghams, and muslins in light colors, are interesting, serviceable, and lots of fun to make. A valance about the crib to match, and patchwork cushions on the low chair where you dress the child, will give a nursery atmosphere, without the use of girating animals, and strong colors that I, for one, believe are bad for very young nerves.

Bright materials in bolder patterns might be used to advantage in breakfast rooms or sunporches as a new idea, and again a serviceable one. I believe houses where we yearn to live amid beauty, yet must count the pennies, should be furnished with well thought out color, careful planning of design and arrangement, and unusual materials, rather than the cheaper imitations of the very expensive fabrics that we cannot afford just now.

However, this patchwork idea isn't just for ginghams. The draperies that suggested the whole plan to me were made by an artist for her city studio. She knew many people who were interior decorators and she asked them to give her their sample books of silk fabrics that were out of stock. There are lots of old sample books in drapery departments of stores as well, that you might buy, besides your own collection of "pieces." Selecting those that suited her color scheme, she sewed them together in strips, different in length but with uniform width, and patched together, they made a length of drapery material that at first glance was a shimmering mass of very expensive looking color, for the scraps of fabrics were gorgeous in quality. Lined and hung they are most effective, and the idea suggested many possibilities to me, as you can see.

Every day new materials suggest an ever widening variety for summer draperies. Have you seen the new ruffled celophane curtains, as cool as a summer breeze and fascinating in many different shades? Celophane has been used for dressing table draperies too, over a plain lining. Two thicknesses of tarleton make lovely summer glass curtains, especially easy to make, for it doesn't ravel. Plain colored oil cloth draperies with valances of the ready-made cut-out edges designed for shelving are nice for the beach house or summer camp.

I shall be glad to send you cuttings of some of these fabrics if you will send me a stamped, addressed envelope.

FRENCH PLEATS IN HEAVY MATERIAL

How do you make French pleats in monks cloth? MRS. WILLIAM H. MORRIS. *Alpine, New York.*

First, fold down the top of your curtain, making a triple hem three to four inches deep, depending on the length of your finished measurement. If the material is very heavy monks cloth make this simply a double hem.

Monks cloth is a heavy material which should not need an interlining. In pleating the top of a curtain, measure its complete width; put a pin into your material at every ten inches, using this pin as the crease. Make a pleat two and a half inches deep; stitch down this pleat from the top of the curtain for a distance of about three inches. In a portière it should be four inches. Divide the pleat into three sections, making three small pleats out of your five inches of material. Press these pleats in with a warm iron. At the bottom of your three-inch stitching sew the three little pleats firmly together, and then sew this fastening through to the back of your triple fold so that it is held tightly against the curtain. It is wise to put a stitch on either side of the center pleat to hold the two grooves firmly against the back of the curtain, also. If your curtain is to be hung on rings, the rings should be fastened to the back of each pleat, and one in between.

Prize-winning ice-box recipes

[*Continued from page 36*]

to congeal, fold in the cream which has been whipped stiff. Pour the mixture in the refrigerator trays and freeze without stirring. Serve on rounds of sponge cake.

MRS. E. C. TATE,
Richmond, Virginia.

Prune mousse

½ pint of cream
1 cupful cooked prunes
¾ cupful macaroons
¼ cupful diced candied ginger
½ cupful rich milk

Beat cream until it is of the consistency of custard. Chill. Crumble macaroons and cut the prunes into small pieces. Put all the ingredients in the tray of refrigerator and stir twice at half-hour intervals. After the mousse is frozen it may be transferred to paper cups and kept cold in tray until serving time.

MISS VIRGINIA MCGUIRE,
Yonkers, New York.

Ice-box black walnut cookies

1 cupful butter
2 cupfuls brown sugar
4 cupfuls flour
2 eggs
1 teaspoonful soda
1 cupful black walnuts

Form into a roll and let stand overnight in the refrigerator. Cut thin and bake in a quick oven.

MRS. W. C. HUDSON,
Brilliant, Ohio.

Chocolate macaroon ice-box cake

3 dozen macaroons
2 squares bitter chocolate
½ cupful sugar
¼ cupful milk
Yolks 5 eggs
Whites 5 eggs
1 cupful butter
1 cupful powdered sugar

Roll the macaroons fine. Boil together the chocolate, sugar, milk, and yolks of eggs. Let mixture cool. Cream the butter and powdered sugar. Add boiled mixture after it is cool. Fold in stiffly beaten whites of eggs. Put layer of macaroons in tin, then chocolate mixture until pan is filled, having macaroon layer on top. Let stand overnight in refrigerator. Serve with whipped cream. Serves twelve.

MRS. V. H. ZAHN, JR.,
New York City.

Adams Studios

Butterscotch ice-box cookies

2 cupfuls brown sugar
1 cupful butter and lard (mixed)
2 eggs (beaten)
1 cupful nut meats
1 teaspoonful orange extract
1 teaspoonful lemon extract
1 teaspoonful vanilla extract
1 teaspoonful soda
1 teaspoonful cream of tartar
½ teaspoonful salt
3½ cupfuls flour

Mix in order given. Shape in rolls. Chill in ice box. Slice very thinly. Bake in moderate oven.

MRS. H. E. BOWERS,
Winnetka, Illinois.

Have you a "rug rider" in your house?

Maybe you ride rugs yourself? Frolicsome pets, he-man strides, children's scampering feet all mean nothing to Kork-O-Tan Rug Holders. They hold rugs firmly in place and yet *let go* when your hand touches the rug.

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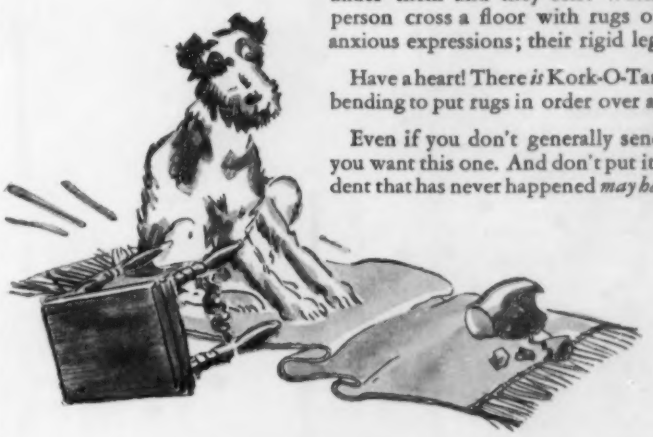
Even if you don't generally send for samples you want this one. And don't put it off—the accident that has never happened *may happen tomorrow!*



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Troy, New York

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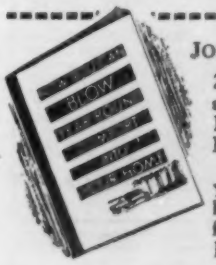

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Summering at home?

[*Continued from page 7*]

Lacy white wire is as dainty and yet as sturdy as you please, and it is especially nice when it is adapted for a combination fish bowl and flower holder (Agnes Foster Wright)

In the same class for low costs are smaller rag rugs, the hand-hooked rugs of small and scatter sizes, the "hookloom" machine-made hook rugs and carpetings of slightly more cost; and many fiber and grass rugs now imported at very low cost. These latter are better suited to porch and terrace, but when the room is furnished with reed, wicker and fiber furniture, such rugs are appropriate.

The slip-covers were discussed in detail in our May issue, but in harmony with the clean, airy, bare room from which winter things have been removed, these covers should be light in coloring, cool to look at and washable. Blues, greens, pale yellows, orchid, blue-greens and white are the coolest tints.

These same colors are used for the most satisfactory summer curtains. Sheer voiles, organdy, nets, and scrims of cotton are hung without drapery in some rooms. Or drapery cottons and linens made without linings are hung at the windows without glass curtains. The more elaborate summer rooms use both glass curtains and draperies; or, which is newer, two sets of glass curtains; the outer in white or beige, the inner set of some bold color in harmony with the room's scheme.

The glass curtains should be washable; the draperies of glazed chintz, which sheds dust; or of cool linen, gingham, cretonne, calico—pre-shrunk and washable, sun-fast if possible and certainly tub-fast either by the manufacturer's guarantee, or by a previous laundering to set the colors.

Many summer rooms depend on some type of Venetian blind for their cool window treatment. These are practical, decorative, and available in any color, and made to fit any window. New this season are the Venetian blinds of fabric which are also in various sizes and all colors, and of course much less in cost than those made with wood. The fabric blinds are never hung outside the windows, or on the porch as is sometimes done with the wooden blinds. Either type takes the place of glass curtains when drapery hangs at the window; or may be hung without glass curtains or drapery.

Of great importance to the coolness of summer rooms are awnings. This year they are handsome in design and color, new patterns and new shapes are available, and they have definitely come out of the class of the strictly utilitarian into that of decoration. Nothing contributes more to the coolness of the rooms than adequate awnings and, in addition, they give the outer appearance of the house a summery, well-dressed look.

In the summerized rooms in place of heavy portraits and pictures taken down for the pre-hot weather cleaning, cool water colors, etchings and flower prints in narrow silver or painted wooden frames are suited to the season. Silk lamp shades are replaced by plain paper or parchment shades. Silk cushions and scarves are replaced by cushions and scarves made of the slip-cover fabrics. Small objects are put away. In their place are useful trays to hold beverage glasses; small electric fans; or one of the new room cooling units; hand fans and other summer necessities.

The fans or cooling system and window ventilators either automatic or plain, are especially needed in the bedrooms and dining room. In the former rooms all fancy bed covers are put away with the silk window draperies, and in their place cool, washable cotton covers are used. Bedroom carpets and large rugs are replaced by small washable rag and hooked carpets and rugs; small ornaments are put out of sight, their places taken by clear glass vases of garden flowers.

When furniture can be stored in attic, cellar, or garage for the summer, the new and beautifully designed reed, fiber, rattan, and metal furniture should take its place. It has lost its protesting squeak, the fabrics used on the better grades are beautiful and well suited to interiors as well as to porches and terraces; the chairs and sofas are comfortable, many having thick upholstered spring-filled cushions. These are cool however due to the cool fabrics used. A room furnished with such pieces bears a close relation to the garden and terrace and it immediately declares itself a cool place to the man or woman entering it.

Included in the displays of the more modern developments in such furniture are light-weight metal chairs with linen, canvas, and leather seats, all cool and practical as well, and innumerable, useful tables both large and small. With such pieces add a few growing plants in ferneries and individual pots and jars, a tank full of colored fish, and thin curtains which stir in every stray breeze. Then a mid-July or mid-August room is bound to seem cool.

Such effects are worth striving for. With good cleaning tools, sheer fabrics, washable rugs, slip-covered or reed furniture, and electric fans, the entire job is easily done. Then for a long, cool, tinkling glass in the right hand.

New Ezyrest armchair, called the Coronado, designed by Lurelle Guild, folds with one simple motion and is easily carried about. The price is about $10

Smart accessories for dirt gardeners

Designed by
Osma Palmer Couch

GARDENS? Visions of twice as many flowers for nosegays, possibly even a table supply of vegetables, with equipment such as this. The chintz creation is a combination pad and tool con-

tainer and the whole affair folds over into a satchel-like bag to be carried along garden paths.

And gloves that will move swiftly through such earthy operations as weeding with more than the usual agility and grace! For even though the glove part acquires that greeny browny look, the cuffs are guaranteed to keep their shape and convincing appearance of colorful neatness.

This combination of tool-bag and pad will appeal to all women who plant or weed a garden. It is simple to make and not expensive, of red permatex, figured chintz, and white binding, and with the permatex on the outside is waterproof. The finished bag measures 15 x 20 inches when open, 15 x 10 inches when closed and carried by the handles. The pockets hold scissors, trowel, seeds, or any of the small garden tools which are so apt to get lost, but will be safely kept in plain view with a bag of this nature. The chintz gloves and hat complete a colorful garden set.

Send three 3-cent stamps for complete directions and diagrams for making all these garden accessories. Address THE AMERICAN HOME, Garden City, New York

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CHROMIUM *vapor-seal covers with* BAKELITE *knobs for more healthful, appetizing, cooler cooking.*

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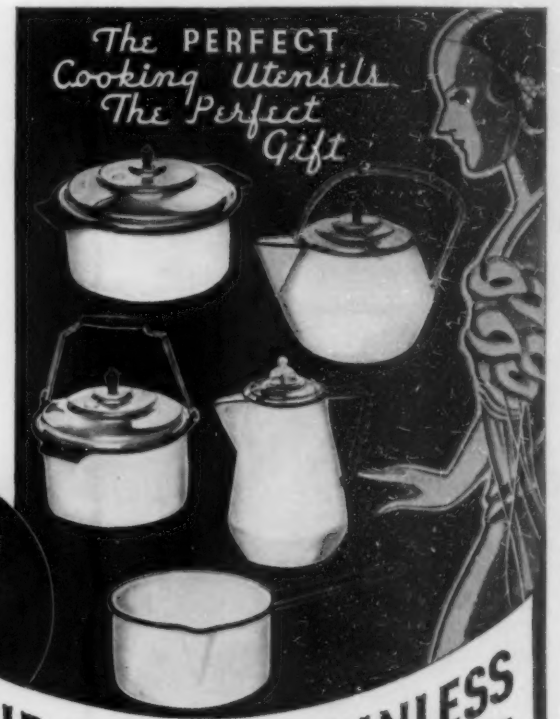

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Your free sample, please, and "That Wonderful Way to Hot Starch."

.....

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Put your hobby on the cellar walls

[*Continued from page 23*]

scheme, the bright colors, and the real fun. We realize that everyone can not draw Mother Goose characters and cowboys, but we do know that you can follow directions in making stencils and applying them.

As an example let's decide to decorate the cellar using game motives—hearts, diamonds, clubs, and spades, dominoes, a huge checker board, ping pong rackets, and all those simple and familiar properties used in games.

Master stroke number four is decoration. On the west wall let's have a hand of huge cards, each one three by four feet. From the deck, pick out a hand of the simpler cards and lay it before you. With yard stick and crayon mark out this "fan" of cards on the wall. Fold a piece of paper and cut on the fold to the desired size the spade, the club, the heart, and the diamond. When unfolded they will be symmetrical. Trace these on the center of larger pieces of thin cardboard and cut out the shape with a razor blade or sharp knife. The stencil is made. Dip a large brush in the red oil paint, wipe it off on the edge of the can. Hold the stencil tightly against the wall and stipple the brush through the stencil, being careful to keep the edges sharp and clear. Remove the stencil and, behold! Stencilling is one of the simplest, most rapid and effective ways of decorating and the stencil, once cut, may be used numberless times. Outline the cards drawn on the wall with a line of black an inch wide, and one wall is nearly complete. If you want a fancier, clever effect, dip a large sponge lightly in green, orange, or blue paint and by stippling it against the wall shade around and away from the cards.

On the east wall let's decide on a huge checker board, the squares to be at least twelve inches. With a chalk line lay out the checker board from the floor to the ceiling. Paint in the squares and lastly add checkers here and there on this mammoth board. A piece of string tied to a pencil will serve as a compass.

On the south wall let's use dominoes. Cut a piece of cardboard about two feet long to the shape of a domino. Hold this pattern against the wall and mark around it. Repeat this process in a design on the wall perhaps on the arc of a huge half circle, or just at random. This same method may be used for dice a foot square. Paint the background of the pieces first and when dry apply the spots. There again the sponge stipple may be used to advantage.

Now that you have the idea it is easy to repeat those heart and diamond stencils among the checkers, on the stair lifts, the cover of the meter box, and wherever camouflage is desired. On those other wall spaces apply tiddly winks a foot in diameter, a cross word puzzle eight feet high, a backgammon board of mammoth size.

Decide at the beginning on a simple color scheme—not more than four or five colors, using house paint or enamels. One color should be black, another a warm color such as red or orange,

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OLD DUTCH CLEANSER

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Previously introduced

SHREDDED WHEAT

HEINZ SOUPS

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WRIGHT'S SILVER POLISH

another a cold color such as blue or green. These colors in their full intensity against a light neutral wall will make the cellar a gay place.

The floor is master stroke five and is extremely important. Mop with soap and water. Mix a gallon of vinegar with a gallon of water and apply same with the mop, allowing the solution to dry in. This mixture will do much to neutralize the lime—that frosty effect—from coming through the paint. Next secure—and this will be number six—the necessary amount of colored cement paint to give the floor two coats, allowing each to dry thoroughly. The reds and greens are popular colors.

Master stroke number seven and the final one covers accessories. Have your local tinsmith make the light reflectors of bright tin about sixteen inches in diameter, the shape of a very shallow cone. In the center cut a half-inch hole through which to pass the light cord as the reflector rests on the top of the socket. This inverted reflector will throw the ceiling into shadow and improve the scheme a hundred per cent.

Arrange the porch furniture, the decorated nail kegs as stools, the odd furniture in its new bright paint, and the games. There are many new and easily constructed cellar games which we shall tell you about soon.

Perhaps your opening party will be on a birthday or a holiday. Be assured if you have followed directions you have already had a "whale of a lot of fun" in creating an individual cellar.

Meatless dinners

[*Continued from page 36*]

seeded, canned cherries and their liquid (reserving 2 tablespoonfuls liquid) in a double boiler, cover, and heat 15 to 20 minutes. Smooth 1½ tablespoonfuls cornstarch with 1 teaspoonful vanilla extract, add 2 tablespoonfuls cherry liquid and ¾ cupful pulverized sugar, and mix thoroughly. Then add to cherries and cook without a cover until cornstarch thickens. Serve noodles on a buttered platter, pour cherry mixture over them, and garnish with a few slices of orange.

Cheese baked with apple sauce

Mix 1½ cupfuls each, grated cream cheese, apple sauce, and bread crumbs, together with ⅓ cupful currants; before using currants, wash them in cold water, drain, and dry. Put mixture in a buttered baking dish, sprinkle with 1 tablespoonful cinnamon, ⅓ teaspoonful grated lemon or orange peel, and ½ cupful brown sugar, pierce mixture with a fork, add a light covering of bread crumbs, dot with butter dice, and bake in a very slow oven until currants swell.

News flash!

Sauce Polonaise—new style

This sauce usually is made by browning the butter and adding to it bread crumbs to the consistency desired. The substitution of Grape Nuts for bread crumbs adds a very delightful flavor and avoids the trouble of grating the bread, and especially the necessity of keeping stale bread on hand.

Sauce Polonaise is used with vegetables of the type of asparagus, cauliflower, broccoli, artichokes, boiled cabbage, and a few others. It is used with many kinds of boiled fish and makes a delicious dish when used with boiled rice. Its widest use, however, is in connection with Italian foods such as macaroni, spaghetti, ravioli, and the like.

Some German Milwaukee favorites

[*Continued from page 33*]

or it may be served as a luncheon dessert.

2 cupfuls flour
4 teaspoonfuls baking powder
½ teaspoonful salt
¼ cupful sugar
3 tablespoonfuls shortening
1 egg, beaten
⅓ cupful milk

Sift dry ingredients. Cut in the shortening. Add egg and milk and mix lightly. Spread in a shallow square pan. Have ready ¾ cupful brown sugar mixed with 2 teaspoonfuls cinnamon and sprinkle it over the top of the cake. Dot with bits of butter. Bake ½ hour at 350° F. Cut in large squares to serve.

Pheffer cookies

Pheffer does not imply pepper but a hot, spicy tang, dear to the German palate.

1 cupful sugar
½ cupful lard melted with
½ cupful butter
½ teaspoonful cloves
½ teaspoonful cinnamon
½ teaspoonful nutmeg
1 teaspoonful ginger
2 tablespoonfuls molasses
2 cupfuls flour
½ teaspoonful soda dissolved in
¼ cupful hot water

Sift flour and spices into bowl. Add sugar and soda dissolved in water. Mix. Add melted shortening. Mix until the whole forms a thick mass. Drop by spoonfuls on a baking sheet. Bake 10 minutes at 375° F.

Laundering the new summer linens

[*Continued from page 27*]

proved with the years is ramie, or grass linen. The modern process of manufacture gives us a sheer, firm linen that lends a suitable background for embroidery. The stiffness of this fabric, however, makes it important to avoid rubbing when washing. Friction is likely to crack the fibres. But you won't need to rub, for the finish is so smooth that the dirt comes out very easily. Warmer suds may be used for grass linen than is recommended for rayons and colored pieces. Hang the article in the sun to dry, and while still damp, press with a moderately hot iron. Remember the stiffness of the texture, once more, and avoid creasing the linen. Rolling it on a cardboard tube will keep it smooth until you are ready to use it.

If you prefer lace for your company luncheons and dinners, you have a wide choice which goes all the way from mercerized filet to hand-made Tuscany pieces and Viennese point. But whatever kind you select, be sure and have plenty of pins ready for Monday morning. Pinning the points and corners while the lace is drying will prevent them from curling up. Pull the openwork pattern gently into shape before you anchor the edges. If this is done, ironing may be unnecessary. You can eliminate the ironing of lace-edged centerpieces, too, unless you want to give a glossy finish to the linen. Stretch the plain part and hold it taut with pins. Then tack down the lace border, and let the centerpiece remain firmly fixed until it is dry. This may seem fussy work, but it saves time in the end. The washing process will be easy, as soiled lace is quickly soaked clean in a solution of mild soap and warm water.

Stains on any of these fabrics should be taken out before they are laundered. Some spots will come out in the suds, but soap sets others, so it is best to investigate the nature of the stain beforehand.

Be a practical hostess, and you'll be a more entertaining one. A study of washability will lead to affability.

HOW LONG SINCE YOU SAID

"I feel like a 2-year-old!"

(*You're right . . . he isn't quite two!*)

NEVER MIND birthdays. *Feeling* young is largely a matter of what you eat!

And you can't help feeling young when you get a regular supply of the things that *youth* is made of...the vital elements that Nature packs in Shredded Wheat—carbohydrates, proteins, minerals, vitamins, and bran to keep you regular. ALL the life-giving elements of 100% whole wheat—nothing added, nothing taken away.

Try Shredded Wheat for ten mornings with milk or cream, fresh or preserved fruit. It's ready-cooked, ready-to-eat. See if this VITALLY DIFFERENT food doesn't make you say, "I feel like a two-year-old!"

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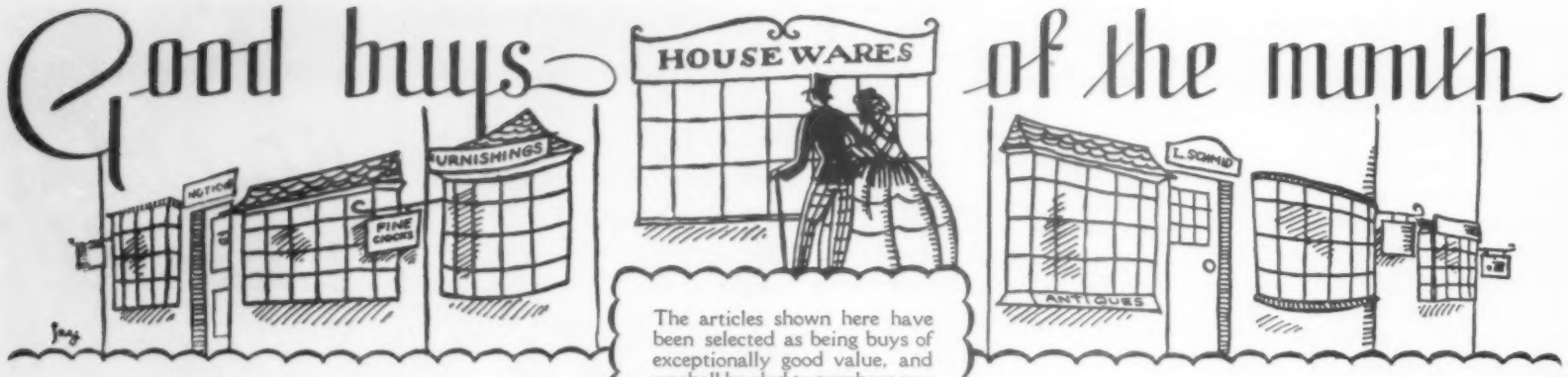


The articles shown here have been selected as being buys of exceptionally good value, and we shall be glad to purchase any of them for you. Just send a money order or check to THE AMERICAN HOME, 244 Madison Ave., N.Y.C., and address your order to the Shopping Service. All items will be sent express collect unless otherwise specified

This little doggie is a toy with a squeak. We think he's just showing off, with his yellow and black braided harness and lead which come in assorted color combinations. $1.50 each

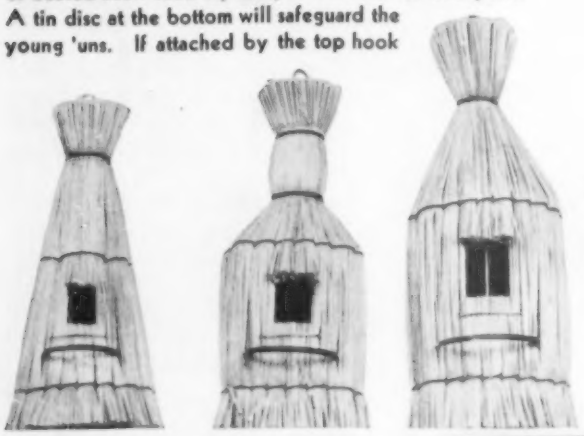
We hand-paint your own dog's head on the feeding bowl for $3.25 complete. Wooden buckets for dog biscuits, etc., are $2.95 each

Lemmerz

Below: Weathervane of solid brass, 12½" high at base, $1.85. Same style in smaller size is $1.00

Above: If you have a room with too many pictures, we suggest a corner wall what-not to relieve the monotony. Comes in mahogany finish with spool brackets and curved shelves, 22" high, 20" wide, price $3.80

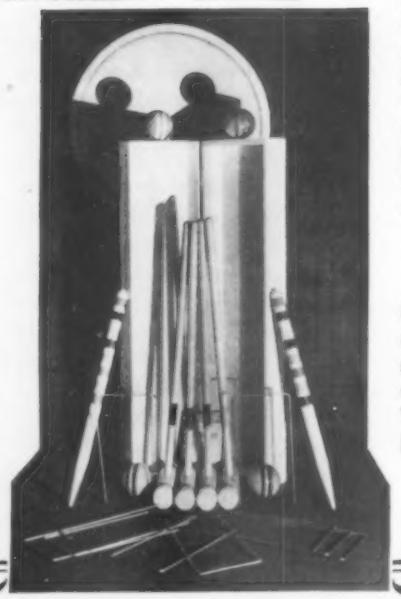
Below: Here is the last word in bird architecture. Made of treated straw securely tied, it will last for five years. A tin disc at the bottom will safeguard the young 'uns. If attached by the top hook



to a limb of a tree, there'll be no danger of cat invasion. A perch at each doorway. Cute huts aren't they? Small size, $1.00; medium, $1.50; and large size, $1.75

Beautiful workmanship is displayed in this piece of solid Green Mountain Maple, all hand pegged and hand finished. The butcher block bookstand is 25" high, and the octagonal top measures 20"; $14.75. We shall be glad to tell you about other furniture of this same type on receipt of stamped, self addressed envelope

John Adams Davis



At right: If it takes coaxing to keep your lawn in trim, just give the best "mower" a brand new croquet set like this, and you can chuckle instead of fret, because this prize is only $3.50. The high wickets, 4 striped balls, 4 mallets, plus a book of rules will make experts of last season's runners-up

Tri-Boro Photos, Inc.

Above: A name plate at your gate will save no end of inconvenience. Choice of red cardinal, blue jay, or woodpecker on fancy wrought-iron frame is $3.45. Your name, as illustrated, hand painted on both sides costs $1.50 extra. Size 11 x 4½"

Right: We knew you'd need a luggage rack pretty soon, and we knew you'd want it sturdy, yet good looking and reasonable in price. We've actually searched the town for this one in mahogany (or walnut) finish, $3.95. 20" high, 22" long

The home of Mr. and Mrs. J. Preston Tabb

Illustrated on page 12

ANYONE who is thinking of building at all hopes in some way to put into his home a personality that will express the character of the owner; although some few quite frankly state they are not seeking for beauty, thinking erroneously that beauty is more costly. This is not true, as usually the things that tend to make a house ugly are superfluous and could have been omitted at a saving. On the other hand, the well-designed small home carefully avoids all pretentiousness and achieves its charm from perfect proportion, nicety of detail, and that sense of restraint which accompanies good breeding.

It is true that the designing of residences under ten thousand dollars is the most difficult problem an architect is called upon to solve, especially in hilly country. Most of them will, in ordinary times, refuse such a commission, and those who do accept it regard it as a fill-in between the larger jobs. To employ just any architect therefore does not insure the anxious prospect a beautiful or well-planned home. One must get the man who loves residence work and who would prefer it to drawing the tallest skyscraper in the world.

Ever so often one strikes a situation in home building where for one reason or another it is necessary to have the garage doors facing toward the front of the house. It might be that the dwelling is located on the side of a hill where it is impossible to drive around to the rear, or it may be that there is a view to the rear that the owner does not care to spoil with driveways or cars. Whatever might be the reason, it becomes especially difficult to treat properly the front elevation when this condition is confronted. However, the time spent solving and developing a problem of this sort returns big dividends in the final appearance.

This house, designed by Mr. Hammon for Mr. and Mrs. J. Preston Tabb of Louisville, is an example. The difficulty created by the hillside site has been met with a house that is different and interesting while strictly within the bounds of good architecture. If it may be said to have a type at all, it is closest to the early farmhouse with just a bit more attention given to the entrance. A pleasing variety of wall texture has been achieved with the combination of white painted brick, clapboard, and vertical boarding. The weathered brown wood shingles, dark green shutters, and

[*Please turn to page 51*]

The private bath leading from the daughter's bedroom is done in green and gold. The floor is laid in basket-weave tile with glazed cove base; washable wall covering is used on the walls

Tudor Galleries, Inc.

acres of floors from coast to coast, retain their lustrous beauty for years, without rubbing or polishing, because they are finished with "61" Quick Drying Varnish — the floor finish that eliminates drudgery. Constant renewal is not necessary. No care is required except the use of a dry cloth or mop for cleaning. You can wash it with soap and water if you wish. "61" QDV floors are *safe* — no danger of slipping or injury. "61" QDV renews and brightens linoleum, furniture and woodwork. It is heelproof, marproof and waterproof. Sold by paint and hardware stores in glistening Clear Gloss, the popular Dull Finish and four rich woodstain colors. Descriptive color card will be sent free with names of local dealers.

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Here's a new chemical discovery that absolutely RIDS YOUR LAWN of dandelions, buckhorn, plantain, dock, thistle and other tap-rooted and crown-rooted WEEDS over night. Quick and positive action.

WEED-TOX DOES NOT HARM REST OF LAWN

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WEEDS GO IN 24 HOURS

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The fact that this universally admired flower is missing in so many gardens shows clearly that few flower lovers realize the minimum of expense and work necessary to enjoy the fascination and pride of a lily pool.

When you consider that excellent and artistic results may be obtained by simply sinking half barrels or tubs in the ground, you will realize the expense and effort are no greater than when making additions to your shrubbery or perennial border, and it will make a new point of interest in your garden.

For generations Dreer's has been the acknowledged authority and headquarters in America for water lilies.

Dreer's 1933 Garden Book, with its expert cultural instructions, lists and describes the worth while flower seeds, roses, hardy perennials, water lilies, etc. This book of 212 pages will be sent free on request.

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WHAT, you say, buy bulbs now, when planting time isn't until the Fall? To which we reply: Get out of the rut and have some of the rare new and unusual things not offered in the Fall, and which must be ordered before August 1st.

A new bulb catalog is waiting for you. It contains the greatest collection of bulbs ever offered in this country. Hundreds of new tulips, daffodils and wild bulbs for the rock garden. Many that must be ordered before August 1st or you will lose out.

Furthermore, all orders placed before August 1st are subject to a special 10% discount. You order now and pay when delivered. You will find all of our bulbs agreeably reduced in price. Send for catalog at once. Get your order in early.

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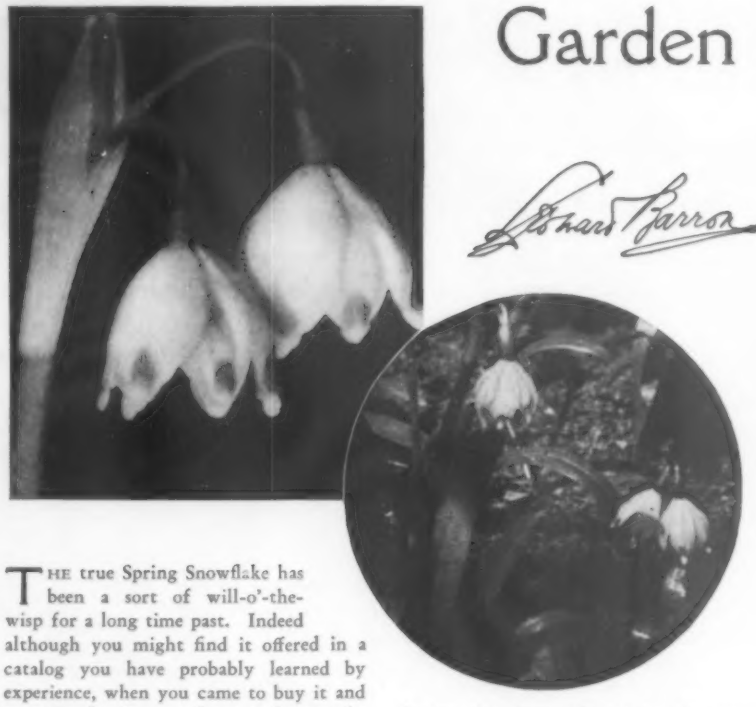
America's Finest Plants and Bulbs

Garden facts and fancies

Leonard Barron



There is a real hunt for the true Spring Snowflake (Leucojum vernum). An elusive kind of a spring bulb, yet it was found in some old gardens of the South. Curiously, it is perfectly hardy in the North and comes with the Snowdrops. (Individual flower is actual size)

THE true Spring Snowflake has been a sort of will-o'-the-wisp for a long time past. Indeed although you might find it offered in a catalog you have probably learned by experience, when you came to buy it and grow it, that it turned out to be not the Spring Snowflake but the Summer Snowflake, and you no doubt began to look upon the true thing as a kind of mystery flower. It achieved a legendary glamour.

Therefore, imagine the delight and surprise and the thrill that came to a good many visitors to the Spring Flower Show in New York this year when tucked away in one of the entries in a floral arrangement class, there, sure enough, was the Spring Snowflake.

In correspondence with gardeners in the South, the suspicion has arisen that the plant under discussion was indeed the true Spring Snowflake, but there was nothing to prove it. But, here at last, in the New York Show, it came to light and it is pictured herewith, the blooms in actual size.

My neighbor, Mrs. Meisner of Garden City, New York, was the lucky exhibitor, and further inquiry developed that there in her garden, in the middle of March, this plant was flowering sturdily and like a giant Snowdrop. Now, it is interesting to find that the bulbs in this New York garden were sent there from the South. Indeed, Mrs. Byrd of Virginia had sent them up, gathered from an old Southern garden where they had been discovered flourishing in complete neglect. And, thus every once in a while, some completely surprising discovery is made in old gardens here and there.

It was only a few years ago that horticulturists were startled to find that unsuspected in a garden in Philadelphia, there was a flowering specimen of the Dove tree (Davidia) and, of course, there is the well-recognized fact that many of the original introductions of the "Indian" Azaleas were re-discovered in the gardens of Charleston and, to the rest of the world, they had been thought lost.

It is this constant discovery of old-time plants in old-time gardens that adds zest to the collector. Even in the old world, re-discoveries are constantly being made. It was much in the same way that the Cottage Tulips were found, tucked away in the gardens of England.

And, so it goes. The Spring Snowflake need not be confused with the Summer Snowflake. It is earlier flowering. The bloom is larger. It bears usually one, and once in a while two, three-quarter-inch flowers to the stalk and it is a sturdy little plant, appearing during the frost of spring. It grows about a foot high and is a real spring herald.

The Summer Snowflake is blooming for me as I write these words, the end of April, lapsing over into May. It is in itself a nice enough plant, however, for a good woodland soil and if it were not for the fact that it has to compete with Daffodils and the Early Tulips, would be sufficiently momentous in itself, but the Spring Snowflake out-distances its nearest resemblances and might indeed be called a real "giant" Snowflake.

GARDEN Making On a Budget" has an intriguing appeal, apparently, to many of our readers and when we suggested in the March number that we would be glad to send a budget planting scheme for home gardening, on which you can spend from $100 to $1,000, according to your fancy, needs, and the length of your pocketbook, well, really we were surprised at the active response.

Perhaps you still are thinking of planting your garden? This budget chart, remember, is not entirely a spring activity. It pictures your garden a growing proposition for the next few years, from systematic small expenditures, now. The budget planting chart is sent for two three-cent stamps.

Do you want a practical "Reminder?"

Though, with the coming of June the gardener begins to reap the real harvest of his early efforts, there is still much to be done; for as the gardener gets his results in spring from the work he has done in the fall, so at this time in June, he must lay the foundations for the late summer and fall activities. There is a lot to be done. Each day has its own work, each day really has its detail of looking ahead, to say nothing of the current activity of keeping up to date. Do you want to know just what you ought to do, day by day, when, and how? A "Daily Reminder" is yours for the asking. Just send a post card to the Garden Editor, Garden City, New York, and your name will be put on the mailing list to receive a copy of a personal monthly reminder

IT IS all according to law! But it is none the less confusing to many, however (even disturbing to those who are not real students), but the technicians have given us a new spelling for what has become popular under an old form. Bougainvillea they tell us must be called Buganvillea. No, it is not because of simplified spelling but merely the discovery that the plant was originally described under what we may now call the "new" spelling.

Scientific law is immutable; that the first spelling must stand (equally as that the first correct name given to a plant must also stand). It is this retracing the steps of the older workers and discovering what they did that leads to so much confusion and misunderstanding among us moderns.

One of the best known instances is the confusion between Wisteria and Wistaria which has been officially banded backwards and forwards several times. I believe the present authority is with the "e" and not the "a". And I believe that the older Penstemon is now correct in place of the modern name Pentstemon.

While the gardener has to deal with plant names they are largely to him merely names or handles and the extreme delicacy of spelling and even reform in names belongs to the botanist. It was to meet this problem and to stabilize for a few years the names of plants so far as they are related to things generally in commerce that the "Standardized Plant Names," was compiled and it is fairly safe to abide by the names given in that book when talking of plants or trying to buy them. Most reliable dealers who issue up-to-date catalogs have taken the names accordingly. The fact is of course that we, the people, must follow the names used in trade, but in the long run, the legal name will become the standard. That is as a general rule; but we popularly still talk about Nasturtium when we mean Tropaeolum; and Geranium when we mean Pelargonium, the Geranium being a dainty little herbaceous plant for rockery and woodland related to but quite different from the once so popular bedding and house plant from South Africa.

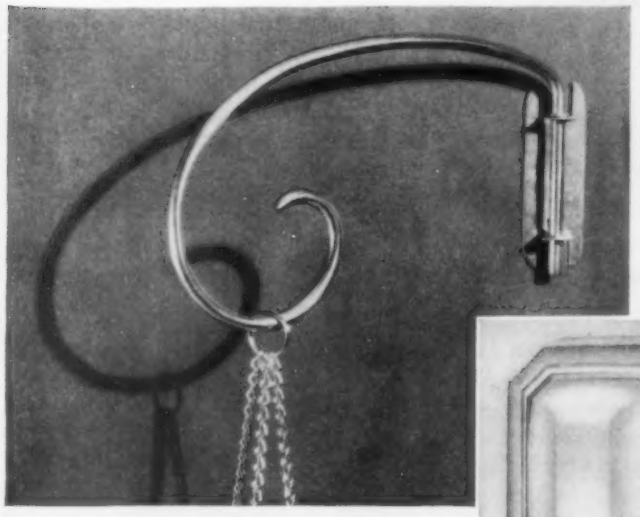
All that is something entirely different, however, from substitution of one thing for another under an alluring name, as in the case of the practical disappearance of such a plant as the Spring Snowflake referred to above. The dealers' catalogs, while offering it under its name, really distribute something different, because the real thing is rare—and trade practice often laughs at reality.

New things for American homes

Right: Spoutless teapot of durable heatproof glass has chromium cover and handle. Four-cup capacity. The price complete is $2.50, bowl separately 75¢ and teapot tile 50¢. Pyrex Div. of Corning Glass Works, 501 5th Ave., N.Y.

Left: There are gadgets and gadgets—but here is one with a real purpose in life! Fiz-it provides a home fountain that preserves any charged beverage for an indefinite period—and avoids the necessity of stirring the drink. $2.50. A. G. Spalding & Bros., 105 Nassau St., N. Y.

Right: The whistling egg cooker will help to start the day for you in an amusing way. A perfect timer for cooking eggs "soft," "medium," or "hard." The chick that whistles when the eggs are ready is made of Bakelite. Utensil is copper lined with chromium plate. Price $1.50 from The Rome Mfg. Co., Rome, New York



Above: A bracket of unusually graceful design which is built to support a bird cage, pendent plant, or lantern. The finish is satin brass. About 75¢. Chase Brass & Copper Co., Specialty Sales Dept., 200 5th Ave., N. Y. C.

Pull the chain of this battery operated wallite and the light will remain on for 30 seconds—long enough to get past the dark turn in the stairs or to ferret out last season's rubbers from the dimmest corner of the hall closet. Finished in soft ivory enamel. An Eveready product which may be purchased at any electrical shop. Price about $1.75 without batteries

100 DARWIN TULIPS $3.50

If you order before August 1st this famous *SCHLING'S SPECIAL MIXTURE* of choicest top-size bulbs, sure to bloom. Made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

100 NARCISSI & DAFFODILS $4.00

For Naturalizing and Lawn Planting

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100 BEDDING HYACINTHS in four colors	$6.00	100 AUTUMN BLOOMING CROCUS ZONATUS	$4.00
100 SPRING BLOOMING CROCUS, 5 varieties	$3.00	100 MADONNA LILIES (mammoth size)	$25.00

ORDER NOW—pay on delivery in September, or if you send check with order you may deduct 5% cash discount. These prices good till August 1st only.

N.B. Bulb prices will be much higher this Fall if the Price Fixing Bill passes the Netherlands parliament. Take no chances. Send for our *IMPORT BULB LIST*—full of rare bargains at lowest prevailing prices.

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ROOTS... *Make or Mar the beauty of the plant*

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Even more important, this peat moss enables soil to hold moisture in the right proportion. A scientist at a leading Institute of Plant Research recently said, "Genuine German Peat Moss is remarkable for its capacity to hold just the right volume of water—gathering in what is necessary to dissolve plant food and to sustain plant life, yet permitting all excess water to drain off. Peats of different botanical composition such as sedge, cane, and reed peats do not function like the German Moss Peat (Peat Moss). These type peats will not render the same service. Plants will not respond in the same manner when they are used as a substitute."

Here is unbiased council from a scientist who knows. So when you purchase Peat Moss be sure you are getting what you ask for. The word "German" or "Holland" is stencilled on every bale. Look for it when you buy.

PEAT IMPORT CORPORATION

Quality German and Holland Peat Moss NEW YORK *Best by Test*

MORE *than a Boundary*

Proper fencing offers considerably more than a boundary line. It serves a dual purpose in protecting the lawn, landscaping and insures the privacy coveted in every home.

Stewart Iron or Chain Link Wire Fences are so designed that along with their protection they offer a definite added degree of beauty. Stewart Fences can be had in plain simple designs in the lower price bracket or fences of elaborateness for properties of distinction—in short, there is a Stewart Fence for every budget.

Send ten cents in stamps or coin for fence booklet.

The STEWART IRON WORKS *Co., Inc.*
904 Stewart Block
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"Cordially yours—"

[*Continued from page 9*]

with little bumps or knobs scattered symmetrically over the outside surface of the piece.

Painted glass — After the glass shape itself is complete, hard and cold, a design is painted on and the piece is fired again so that the paint adheres permanently to the glass.

Flint glass — This is the coarsest least refined grade of glass. The finer qualities of glass are made by adding to this sand (flint) basis varying percentages of lead, potash, etc., to create the lustrous crystaline effects.

Polished glass — Sometimes the white frosted effect left by engraving or etching is left that way to make an effective contrast with the luster of the plain glass surface, but this frosted surface may be polished down with acid until the pattern has the same clear lustrous surface as the rest of the glass.

What makes glass ring?—The larger the percentage of lead in the glass composition, the clearer the piece will ring when tapped. This clear bell-like ring indicates a high quality of glass.

Nosegays and all sorts of fancy decorations give charm to the glass that is at the present time revived from Victorian days. From Ovington's

News about table glass

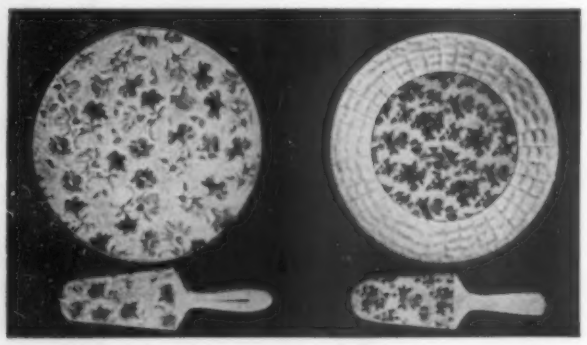
Some like them red, some like them blue, but this year more of us are choosing table glass in sparkling crystal-clear color. After crystal, the most favored colors are ruby-red and cobalt-blue, and several shades of deep rich green as well as pale green; then come amethyst, amber, rose.

Mugs are hearty and hospitable— Whether we take our refreshments hard or soft this summer, we are drinking out of big placid mugs in crystal glass or blue, with or without decorations.

Anything from a cock to a cockade may adorn the gay painted glass that is offered this season. This informal ware takes, as its motifs, snatches of old songs, fashion plates, sporting figures, literary characters, fish and birds—or what is your own particular hobby?

Form acquires a new importance— Because so much contemporary glass is unadorned, it has come to rely on the grace of its outline for its distinction. Shapes have become of increasing importance and interest. Taller pieces are favored in formal tableware, and dignity seems to come with this added height. In informal ware, glass of hearty squatty proportions is more to be seen. We have even seen square tumblers!

For a red, white, and blue summer table, cobalt-blue glass stemware is charming. From Ovington's



Left: cake plates with servers to match in all-over carnation pattern and Victorian Dresden design with embossed border. Ebeling & Reuss, Inc.

Milk glass from Morgantown Glass Works

The season's news about vases and flower holders

Shades of the widow of Windsor!— Victorian vases crop up everywhere this season, but don't think of gingerbread and shudder. These vases are lovely—really—with their full flowing lines and refreshing sweep. In both glass and pottery you will find them, in pure white and in colors. Then there are those sweet beflowered ones of crystal or blue with a casing of white, small medallion peep holes and dainty nosegay decoration. To say nothing of cornucopias—some even have the lily white hand holding them! But you'll like all this modernized Victoriana.

Flower pots are getting very stylish— No longer is a flower pot a painted tomato can or a red brickish affair. It may be anything from a stunning Directoire pot of tôle with smart drapery effects painted thereon to a piece of decorated porcelain fit to languish in a china cabinet. There are others too that are quite as different and as smart: old timey salt glaze affairs, modern aluminum pots built on skyscraper lines, Italian pottery pots, mellow coppery pots, and a host of sleek white ones.

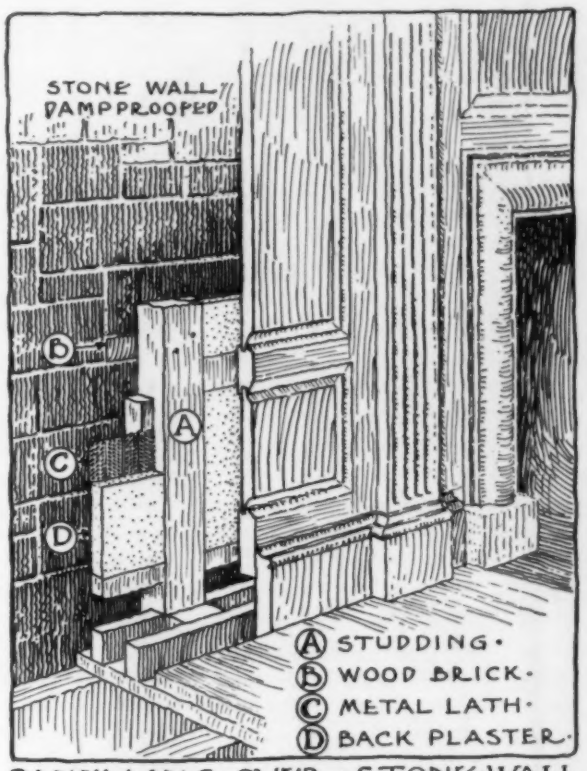
As for the stands that hold them up— season your premises to taste. White is the most fashionable color, particularly metal painted white. And here again the Victorian note creeps in. Fancy lacy metal racks look charming in a coat of white paint, and they recollect as well the days of the iron deer. Then there are metal flower spray holders with cala lily stalks, also painted white to make a dramatic detail on a dark wall.

Right: here again is a note of Victoriana—this time in a vase that is very graceful and useful. Heisey

Your house— its care and repair

The care of the house and its upkeep is an ever-important topic to the home owner, and during the last few years it has become vitally so. With this in mind, THE AMERICAN HOME is offering a service to present home owners and prospective home owners which is being conducted by a well-known architect, Mr. Jonas Pendlebury. For advice on your problems address Mr. Pendlebury in care of THE AMERICAN HOME, 244 Madison Avenue, New York City, and enclose a stamped, addressed envelope for reply

Jonas Pendlebury



PANELLING·OVER·STONE·WALL

ROOF INSULATION

I am building a house with bedrooms partly in the roof, and past experience has told me that such bedrooms are very hot during summer. I am considering the use of insulation. Will you advise me regarding the customary application of roof insulation?

The use of roof insulation is indeed worthy of consideration. The comparatively additional expenditure which it will entail will be wisely spent. Insulation helps considerably towards making the bedrooms much cooler in summer and much warmer during the winter months.

There are several kinds of insulation material on the market among which are insulating board, insulating quilt, "sprayed" insulation, and "packed" insulation.

Where the roof is covered with slate or a similar roofing material, insulating board may be placed directly on top of the roof rafters or placed under the roof rafters and used as a base for plastering. In some cases furring strips are applied over the insulating board to receive lath for plastering. The practice of using furring strips is generally conceded to give a more satisfactory plastering job.

Where wood shingles are used for roofing material and the shingles are laid on nailing strips set across the roof rafters and air circulation is desired for the shingles, the insulating board is applied under the roof rafters, then the plastering is applied either directly to the insulating board or furring strips and lath are used as a base for the plastering as mentioned above.

Should the roof be of slate and the insulating material be quilt, the quilt may be placed directly on top of the roof rafters. But if wood shingles are used without sheathing and an air space is desired the quilt may be placed midway between the roof rafters, fastened to the rafters by means of nailing strips or applied to the under side of the rafters and held in place with furring strips securely fastened to the rafters. Here the furring strips answer a double purpose, they not only hold the quilt in place but form a good base for the lath to receive the plastering.

Roofs which are insulated with "sprayed" insulating material should have some sort of base to receive the material; where the roof is covered with slate, wood sheathing is used and the sheathing being laid directly on top of the roof rafters forms the base. But in cases where wood shingles are used and air circulation is dedesired an independent base should be formed, this may be done by nailing strips of wood to the roof rafters parallel to the rafters and set a few inches below the underside of the shingles, wood boards similar to sheathing boards are then secured to the nailing strips forming the base for the insulation.

Where the insulative material to be used is "packed" insulation, and the roof is of slate, the plastering is applied to the under side of the roof rafters before the insulation is packed because a pocket should be formed to receive the material and the wood sheathing on the one hand and the plaster base on the other form the pocket between the roof rafters into which the material is "packed." Where wood shingles are used in conjunction with this material and the air space is desired the method of forming the upper part of the pocket is done in the manner stated above where a base is required for "sprayed" insulation.

PANELLED WALLS

How should I finish the inside stone walls of my living room? The walls from floor to ceiling will be panelled in wood. What would you suggest to keep moisture from the panelling? Would you furr and plaster?

The interior surface of the stone walls should be dampproofed with an asphalt paint.

Wood furring is, of course, desirable. This is obtained by setting two inch by four inch studding against the wall, the studs to be set flat, in other words, so that the four inch side of the stud is parallel with the wall. (See drawing above.)

The studs should be spaced sixteen inches on center, properly secured at the base and to the ceiling beams, also secured to the stone wall by means of wood nailing strips or wood bricks built at intervals into the wall.

When the furring is set lath should be applied to receive back plastering. Before any panelling is set in place the plaster work should be thoroughly dry.

Additional protection for the wood panelling may be obtained through the use of one of the many insulative products on the market.

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This Year

You can buy "Bulbs in a Class all Their Own" in the best "trade size," which is a better quality than usually supplied through regular channels. They are not top size, but will bear very good flowers and—*true to name!* They will cost you 15% less than our regular top size, but in order to secure this more economical size we must have your order

Before August 10th

The same care will be exercised in packing and shipping these bulbs as is employed in connection with our regular cream quality. These we will have on hand at Oyster Bay in the fall, as usual. Those wanting specific varieties of Tulips should place the order before August 10th.

"Greetings from Tulipdom"

offers all the worth-while Narcissi or Daffodils as grown on our own fields on Long Island. It also presents a comprehensive collection of the finest in Breeder, Cottage and Darwin Tulips, listing all in order of their respective merit. You are welcome to a free copy of this immensely helpful bulb shopping guide.

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DO NOT be dismayed when you find evidence of insect infestation if you have "Black Leaf 40" at hand. This reliable insecticide has been guardian of gardens for 20 years. Kills Aphis and other insects.
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One or two teaspoonfuls to a gallon of water. Is double acting — kills by contact and fumes. Sold by retailers everywhere. Write us for free spray chart.
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The Electric Vibrationless Trimmer

Distributors Attention—some territory still open. Write for details of franchise.

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Find them named in
An Iris Lover's Catalog

containing our unique "Iris map," color grouping and merit rating each Iris variety; review of 500 varieties including Dwarf Iris for Rock Gardens; beautiful color illustrations; new low prices, special offers. 84 interesting informative pages—write today.

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DELPHINIUM HYBRID "DREAMS OF BEAUTY" The wonderful perennial strain with largest and finest iridescent shades of blue bloom, some double, some with pink fillings, best suited to our climatic conditions. Heat and mildew resistant. Aug. planted seedlings 12 for $1.00 postpaid. 2-yr. plants 4 for $1.00--10 for $2.00.
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Lincraft Summer House, regular price $110. Hand-hewn Rustic Cedar. Floor, sides and roof in built-up sections for quick, easy assembly. Smooth board grooved floor and waterproof roof. Special price complete $96. Send 15c today for complete catalog of Lincraft Garden Furniture. New Jersey Fence Co., 206 Logan Ave., Burlington, N. J.

A Safe Garden Guide

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Pamphlet M free

F. B. ACKERMANN, Importer
50 Union Square New York City

California wildings that fit into our Eastern gardens

[*Continued from page 15*]

summer nor the winter's intense cold. There are some, however, which appear quite indifferent to climate changes and strange environment, and among them is an Everlasting and a tiny Iris. Pearly Everlasting (Anaphalis margaritacea) sends up several two-foot white woolly stems upon which are many narrow gray leaves. The stalks terminate in loosely compound flower clusters of individual blossoms which in bud are a shining pearl white. For cutting purposes the flowers are best picked at this stage. Later they resemble tiny prim little roses. When picking the stalk, cut it back to the ground which will give a splendidly decorative spray and at the same time save the plant the humiliation of the raggy period which follows maturity. It is usually found upon hillslopes or steep canyon sides, at first an avalanche of beauty, later an untidy nondescript mass. Give it light stony soil and good drainage.

Good drainage important

You will think that good drainage is the secret of all California wild flowers and indeed it is the open sesame to the success of most. But Sisyrinchium bellum, the Blue-eyed Grass that opens at the morning's first sunlight, to turn many a grassy slope into a sheet of purple-blue, is one of the exceptions. Not that it dislikes a light, sandy soil, but it will stand better than most, the stiff heavy loam that is ideal food for so many garden plants. The Blue-eyed Grass will endure also the close proximity of ordinary grass, as long as it is not so tall as to become overwhelming, and is an admirable plant for naturalizing in meadows. The leaves are narrow and grass-like, the starry flowers carried in loose sprays on stems about eight inches tall.

There is an honest-to-goodness Iris that should be more generally used in Eastern gardens. Iris douglasiana is one of the hardiest and most beautiful of the California Fleur-de-lis and is found on well-drained hillsides, in dry pine forests, in moist woodlands and among chaparral. It is about eighteen inches tall and has large flowers that along the coast are a rich purple but in the mountains vary, often shading through light lilac to cream. It is an accommodating plant, useful for a bank in the wild garden and attractive.

The Indian Pink

Among the bushes in this wild garden or between tall-growing plants of your perennial border, the Indian Pink (Silene californica), will send long spindling branches, sometimes four feet high. When made to grow alone in the open it forms a slender plant of twelve inches, and realizing its forced independence will stand fairly upright. But its preference is the companionship of some neighborly shrub where it can hide the ungainly leanness of its arms and display to the world only the beauty of its blazing red ragged-petaled flowers, borne terminally in loose clusters. Light soil, sun, and drainage for this, please.

It is hard to bring to an end a list of those Western plants which await garden homes on the other side of the continent. There is still a wide and varied choice. But returning once more to the mountains, here are two flowering shrubs and one choice Columbine to close with. Holodiscus discolor is a close relation of Spirea and is often mistaken for it. It is deciduous and makes a wide bush, sometimes six feet high but in exposed places much lower. The leaves are toothed and oval. The tiny cream-white flowers in branched clusters make billowy plumage which has earned it the common name, among others, of Ocean Spray. In the high mountains H. discolor dumosus is smaller and more compact. A rocky bank will suit Holodiscus well. Let the soil be a mixture of leaf-mould (or peat) and gravel and if possible have a rock or young boulder for the shrub to spill over. The other shrub is a low, erect-growing laurel, Kalmia polifolia which likes humus pockets in moraine conditions on mountain slopes. Its shining green leaves are light gray underneath and the flowers are pink or rose-purple.

Among the Columbines

One of the best California Columbines is Aquilegia pubescens from the high Sierras. It establishes itself almost at timber line, in dry stony places on mountain tops where it makes glorious masses. This alpine Columbine is eighteen inches tall, long-spurred, usually with lavender splashes on a creamy ground and sometimes varying to shades of pink, purple, or even red. Delightful in the Eastern garden.

An alpine Columbine (Aquelegia pubescens) that grows in dry stony places. Below: the Pearly Everlasting (Anaphalis margaritacea) which have two-foot stems

$4,000 English cottage

[*Continued from page 28*]

wall are located the entrance door, range recess with ventilated and electrically lighted hood with a pot and pan closet located next to it.

The *living room* is entered through a circular head plaster arch from the hall and the plastered niche near the hall can be used to contain a small table with electric light and mirror or, if this is not desired, this can be changed to a closet for anyone using the "In-a-door" bed. The living room is 18′ 9″ long and 11′ 4″ deep and is well lighted by four casement windows at the front and one small casement window next to chimney. The end of the room is finished across flush below the low roof lines with a fireplace and bookcases, all finished in knotty pine boards. The roof lines drop down below the ceiling level and with opposite side furred down to match it. The effect will be a studio type living room. The closet in the corner can contain an "In-a-door" bed.

The *bedroom* is 11′ 4″ long by 9′ 3″ wide, has cross ventilation, and two clothes closets. From the *passage* access to the attic may be made through a scuttle door.

The *linen closet* is large, and access to it can be made from the bathroom through a small door for obtaining towels.

The *bathroom* is arranged with a 5′ 0″ tub set in an arched recess, with the water closet hidden behind the door in another recess, and with a recessed medicine cabinet on the opposite wall over the lavatory with access close by to the towels in linen closet.

New lamps

[*Shown on page 17*]

1—Modernism is at its best in this simple square tube bridge lamp with circular base and white parchment shade. Stands 48″ high. Leo. J. Uris.

2—Fulper Pottery makes beautiful lamps, and the one shown in the photo comes in the new colors for spring. The parchment shade is white with contrasting color design.

3—Something very new and smart in a modernistic table lamp—the shade is white parchment, and the base is of double glass so that a photograph can be placed between. Chromium plated ends, and a plate glass weighted metal bottom, 18″ over all. Leo J. Uris.

4—The unique Bon Bori comes from Gunn & Latchford. The frame is lacquered in Chinese red, with water-marked rice paper or grass cloth. Semi-circular, open at top and bottom. Makes a most effective wall decoration.

5—The new dressing table lamps take on an air of dignity. The Florentine porcelain base, shaped like a candlestick is very lovely. The shade shown is of cotton mesh edged in white, with bow to match. Mary Ryan.

The alabaster base is fluted and also makes a charming night table lamp. The pleated dotted swiss shade shown has a narrow pleated ruffle, edged in same color as dots, and tied with cord. Mary Ryan.

6—The large table lamp in orange pottery carries out a new touch in decoration, with the ruffle effect around the top. The plaid grass cloth shade, tied with grass cloth ribbon, is perfect with this base. B. Altman & Co.

The home of Mr. and Mrs. J. Preston Tabb

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black iron work complete the picture.

The entrance hall is charming with its high peaked ceiling and pine paneled stairway. It is well lighted by the leaded glass transom over the double entrance doors and the octagonal window at the side. There is a large coat closet two steps up on the first landing. The living room at the left is large and well proportioned, with the fireplace wall sheathed in vertical knotty pine panels with butterfly joints. The window recess at the right of the fireplace matches and balances the bookcase at the left. The small reeded mounding in the cornice and under the mantel shelf have been accented by painting a dull red in the indentations.

Throwing open the solid paneled doors we enter the dining room with its two lovely corner cupboards. There is a Dutch door leading from this room onto the brick-paved porch that may be used for summer dining. The kitchen is well arranged and well lighted. There is a large sink under the two windows to the rear, with a cabinet on either side connected overhead by a quaint carved valance that boasts an electric clock in its face and a concealed light under. The refrigerator is recessed with another cabinet over, while the roomy pan closet completes the storage space.

The daughter's room is on the second landing level four steps down from the second floor proper. One end of the room is taken over entirely by cabinets: shoe cabinets, hat cabinets, evening clothes, street wear, etc., all arranged so as to resemble paneling. The center of this group of cabinets is pierced by a large window with a seat under, and a carved valance over. The chief point of interest is the "bay-dormer" which affords a comfortable sitting space and group of furniture. This room has its own private bath, one end of which is shown. The cabinet and dressing table are done in green and gold as is all the woodwork and frame of the full-length mirror attached to the entrance door. The floor is laid in basket-weave tile with glazed cove base, while the walls are covered with buff Sanitas.

The two remaining bedrooms also have cross ventilation, large closet space (two for the owner), and have a bath in common. The large room is made interesting and cheerful by another "bay-dormer." There is a good size linen closet in the hall. It might be mentioned that the bedrooms are insulated against summer heat by the application of one thickness of insulation board over the rafters and another is used as a plaster base over the entire house. The space between the second floor ceilings and roof is ventilated by means of large louvres.

Change your pictures

[*Continued from page 25*]

that the light and airy rule applies here, too. No heavy gilt frames! Instead, narrow black wood frames or those with a narrow gilt and color border. The old passe partout tape trick is a good one to use on summer pictures. Have the glass cut to fit the picture, mount the picture on or back it with stiff cardboard, and bind the edges of the backing, picture, and glass with the tape. This makes an unobtrusive, narrow, flat frame which is very suitable to summer interior decoration, suggesting, as it does, neatness, trimness, and a lack of dust-catching propensities. If you feel a little more ambitious about pic-

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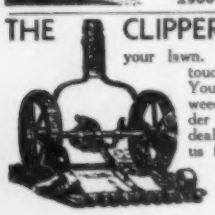

Clipper Mfg. Co., Inc.
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ture frames, select narrow mouldings of unfinished wood. These suit practically any type of picture and give an informal air.

As for the winter pictures, which are to have and to give a rest, give them a little overhauling before putting them back in their places when their season returns. They, of course, are the pictures with rich tonality—the "old master" type of portrait or landscape, or the mellow flower pieces that are popular.

If you own an oil painting, before putting it up again for the winter, give it a little beauty treatment. First wash the surface of the picture with warm water in which has been dissolved a little neutral soap. Rinse with another cloth wrung out in clear water. Wipe as much moisture as possible and let stand until absolutely dry. Then put a few drops of poppy oil on the picture and rub it lightly all over the surface with a soft, clean cloth.

Century of progress

[*Continued from page 18*]

to point toward new designs, new materials, and new uses of traditional materials.

Three out of the nine houses are pre-fabricated, one being of lumber and the other two of steel. Steel, both for buildings and private homes, has been a persistent thought for the past few years, achieved with greater success in Europe than in America. The exposition, in addition to providing a sort of laboratory for a solution of some of the problems of the fabricated steel house—since two of its three steel dwellings are pre-fabricated, offers the means of proving to the public that such houses may be as flexible in design as those of other materials. The principle of this construction is that no frame is required, the walls bearing the load, and walls, floors, foundation, and roof being welded into a strong unit of exceptional rigidity. Such houses are built of steel and insulated for temperature and sound. In addition, some, as illustrated by one exhibit house (Insulated Steel Floor and Wall Co.) dispense with paint, using an enameled exterior which never needs to be renewed, except by a bath with the garden hose. Robert Smith, Jr., architect for this all-steel, sheet metal house, predicts that in future houses the plumbing and wiring will be completely installed in the walls before they are hauled to the job.

The second steel fabricated house (General Houses, Inc.) is so easily erected that a Chicago family, for example, may select the preferred design in the showroom Monday afternoon and move into it Thursday morning. This pressed steel dwelling borrows its financing idea from the automobile industry. It sells for $3,500, F.O.B. Chicago, including plumbing and heating, with no down payment and monthly payments of around $30. When paid for it may be traded in on a better one. Howard T. Fisher, architect.

The third steel house (Stran-Steel Corporation), while using a steel frame, is built with existing collateral building materials and laid out on the job. The idea was developed by a lumber dealer and a manufacturer of steel, and worked out by Wirt C. Rowland and H. Augustus O'Dell, architects, associated with Dwight James Baum and George R. Weller.

Rapid development of lumber pre-fabrication within the past few years finds concrete illustration in the house named "Design for Living," a designation given it because the simple purpose of the builder was to create the most livable house possible for occupancy by the average family. Such a structure is adapted for construction either as an individual unit or as part of a large-scale housing development. Erection is simple, requiring no specially trained mechanics, and the cost is around $4,000. John C. B. Moore, New York City, is architect and exhibitor, with S. Clements Horsley and Richard C. Wood, assistant architects.

Another house of lumber, not pre-fabricated, has a place in the exhibit. Erected by the American Forest Products Industries, it is the contribution made by the lumber industry to emphasize the fact that lumber, although not a new material, has many construction uses not fully appreciated. Ernest Grunsfeld, Chicago architect and designer of the Adler Planetarium, carries out the wood note even in the bathroom where a cork over-floor is superimposed on a board sub-floor.

A similar purpose lies back of the house built by the Common Brick Manufacturers Association, showing that this material likewise is a modern building material, in spite of the trend toward fabrication, and is far from being a thing of the past. The house is constructed throughout of reinforced brick masonry, with a foundation of the same construction. All floors, as well as the roof, are reinforced masonry slabs with the top course of the slab ground off with a floor surfacing machine, waterproofed, waxed, and polished. In some of the rooms the decoration, such as stenciling, has been applied directly to the brick wall. The most striking feature of the house is its design, since it boasts of entire absence of square corners. This house is an interesting study in the use of building space vertically. The design is the work of Andrew Rebori.

Reference has already been made to the house developed in plate glass. Exterior walls are entirely of glass, while vermiculite, a strong but light material just coming into use, constitutes the floors and partitions. The partition between the living and dining rooms is movable, so that when additional space may be desired in the living room the size of the other room may be reduced accordingly. Roller and Venetian blinds give privacy. The architect is George Frederick Keck.

Two other houses, as has been mentioned, utilize new building materials. From limestone waste and shale (Rostone) Walter Scholer, Indiana architect, has evolved one of the most gracious homes in the group. Another attractive structure, modern in design and made from a wood fiber (Masonite), is the product of Frazier and Raftery.

Interiors likewise offer striking illustrations of new materials and of traditional building materials put to new uses. The "Design for Living" house provides a good example of this. The curved portions of the walls are covered with a thin copper sheeting (Merimet) to which a canvas back has been bonded by a new process enabling metals to be welded to fabric, wood, leather, etc.

In the same house the fireplace, the decorative center of the living room, is made from a single sheet of aluminum in a semi-lustrous finish, broken only by four highly polished strips of the same metal. G. Rohde, New York City designer, is responsible for the interiors in this house.

Instead of the usual brick and tile flues, one of the steel houses (Insulated Steel Floor and Wall Co.—Armco) has a welded steel pipe, specially treated to protect it from any corrosive action.